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COMPOSITION PORTFOLIO

A thesis
submitted in fulfilment
of the requirements for the degree
of
Master of Music in Composition
at
The University of Waikato
by
Cao YunQi

THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

2016

Cao YunQi

MMus Portfolio 2016

Abstract

This portfolio consist of five works: an octet (for flute, erhu, yangqin, guzheng, two violins, viola and cello), a trio (for violin, cello and piano), a piano suite, a song cycle and a duet (for flute and harp). The aim was to demonstrate an ability to write in different genres, utilizing different styles and musical techniques, and to find ways of exploring how to combine some elements of Chinese music with Western composition techniques.

The octet for mixes the traditional Chinese musical instruments erhu, yangqin and guzheng with Western flute, violin, viola and cello. Chinese folk music elements are the main thematic materials, but the aim was to fuse the elements of folk music with techniques of modern Western music.

The Piano Trio traverses a spectrum of musical emotion ranging from gracefulness and lyrical melody to sadness before emerging again into lightness. The second movement uses Chinese heptatonic modes.

The Piano Suite consists of five short pieces. Contrasting moods are evoked including passion, liveliness, comedy, naughtiness and dreaminess. Technically these pieces were inspired by the piano music of Debussy and Ligeti.

The vocal work is a song cycle with four components. Two of the songs use a combination of voice, Chinese instruments and Western instruments.

Falling Maple Leaves in Autumn is a duet for flute and harp, evoking a scene of leaves falling slowly in the autumn frost and wind.

Cultural interaction is a feature of contemporary concert music. The works in this portfolio aim to show how blending Western contemporary techniques with traditional Chinese instruments and techniques can generate a new artistic vitality.

Preface

It has long been my wish to study how various modern Western composition techniques might be combined with Chinese elements in my own music making. Study abroad not only has opened doors to learning about other cultures and wider technical knowledge, but also has given provided more independence, broader horizons and creativity.

I start to write the works was in February 2015, with the goal of finishing around 60-70 minutes in the course of a year. After I finished composition, I send all the score to the performers and really appreciated them spend their valuable time to perform my compositions. I divided portfolio into five separate works covering different genres and using different musical techniques. In the process of composing, I really realized the importance of trying to innovate musically while still basing much thinking on traditional music. I wanted to explore a diversity of creative thinking and content. The portfolio of my works contains some elements of Chinese folk music, some Chinese instruments which rich of regional features as well as Chinese characteristics, and I used some modes from Chinese folk music together with Western modes. There are other techniques used too, such as the Golden Ratio.

Acknowledgements

My year of composition study for Master of Music has now finished. At this time I would like to thank first of all Professor Martin Lodge, my lovely teacher and supervisor. I have learnt a lot of music skills and composition techniques from you. I really appreciate all your guidance throughout my compositions. I have learnt many English music terms during the time, and now better understand structural things about composing. I would also like to thank my parents for supporting me so strongly, and all the performers (especially performers on my composition of octet, trio, piano and songs) friends and recording engineer as well. You all have given me so much help. I also want to thank all the other teachers, postgraduate officers, international student adviser and librarian in the University of Waikato. Thank You!

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-**recordings of performances CD**

CD track listing

1 **Deep Forest**
(1) Dawn in the forest
(2) Forest elf

2 **Trio**
(1) Movement I
(2) Movement II
(3) Movement III

3 **Piano Suite**
(1) Ostinato
(2) Worries
(3) Puppet
(4) Gallery
(5) Illusion

4 **Song**
(1) Love for my hometown
(2) Chancing upon old friends in a village inn
(3) Seaside scenery
(4) Back to the motherland

5 **Falling Maple Leaves in Autumn**

Deep Forest

Octet for
flute, erhu, yangqin, guzheng and string quartet

Deep Forest

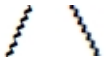
The octet consists of two movements, dawn in the forest and forest elf. It was written for flute, erhu, yangqin, guzheng and string quartet. The guzheng is a commonly used Chinese plucked instrument, and is one of the oldest, most important and unique ethnic instruments of China. The guzheng sound is silvery, noble and unsullied, just like flowing clouds and waters. The yangqin is a hammered string instrument. Its tone is bright and with great volume. It sounds like a sparkling mountain spring when it plays slowly and like a torrent when it goes fast. Erhu is the most highly evolved of Chinese bowed string instruments, with at least a thousand years of history. In this composition, I try to fuse the elements of Chinese folk music with techniques of modern Western music.

'Chinese yangqin [guijunyueqi.com]

Chinese erhu [learning.sohu.com/training/music/2nd/2erhu.htm]

Chinese guzheng [nipic.com]

Performance Notes

 -刮奏 guazou(up and down gliss)

Bars 29-37, the guzheng part uses the 摇指 yaozhi (finger shake technique) of tremolo to achieve prolongation of the sound.

Bars 33-37, the yanqin part uses the 轮竹 lunzhu (hands quickly and alternating playing the same tone) to produce a tremolo.

In this piece the guzheng modulates several times, calling for many sharp and flat notes. However, it is hard to move beyond traditional five-tone scale on the guzheng, so the performer needs to combine techniques of moving the instrument's bridge and pressing the strings to modulate.

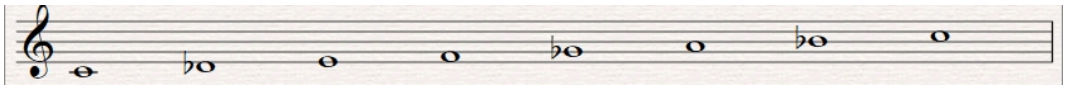
Deep Forest

Notes on Movement 1 ——Dawn in the Forest

(1) **Scale**

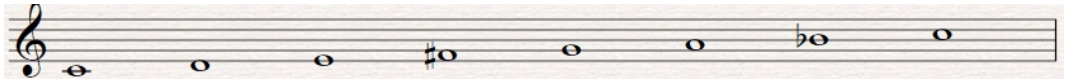
Sections A and A’ (so-called Eastern heptatonic scale)

Example 1



Section B (so-called Prometheus hexatonic scale)

Example 2



(2) **Structure**

Tertiary: A B A’ coda

Introduction (bars 1-8)

The introduction begins with a sustained note, with ornamentation, played by the erhu, just as the first ray of sunshine disperses the mist in a thick forest in the morning. As the music repeats, movement gradually changes from slow to fast. Erhu, flute and yangqin in turn play sustained notes, as echoes, with very rapid, short notes on first and second violins, and with ornamental cross-rhythm tuplets on guzheng. The general aim is to suggest everything awakening in the forest.

Section A (bars 9—27)

This section uses the Eastern scale, consists of three main phrases.

The first phrase is heard in bars 9—14. It can be divided into two parallel sections of three bars each. In the first subsection the theme is played by the flute. This theme then moves to the first violin part for the second subsection. The other instruments acts as free counterfoils. The gentle music in section A tries to suggest birds and a brook at dawn in a beautiful forest, while all kinds of animals and plants slowly and awaken to a new day.

The second main phrase runs through bars 15—21. Here the first and second violins and the viola extend and develop the material of the theme from the previous phrase. The principal melody is given to the flute and erhu at the last beat of bar 19.

The third main phrase runs through bars 22—27 bar. From the beginning of bar 22, flute, erhu and violin still use the theme form the first phrase to develop melodies, but the rhythms are augmented, and the intervals are widened. Dawn has awakened all the sleeping life, a red sun is rising in the east, emitting radiant light into every corner of the forest through the clouds.

Section B (bars 28—68 bar)

The second section uses the Prometheus scale, can be divided into five phrases, which may be labelled: b b’ c d e.

Bars 28—29 are a bridge passage, linking section A to section B.

Phrase b (bars 30—38) is made up of (4 + 5) two sections of 4 bars and five bars respectively. The tonal centre is C. The main theme begins on guzheng, with free imitation from with the first and second violins. The viola

part contrasts with the cello, guzheng and violin, forming contrasting polyphony. At the last beat of bar 33 the yangqin is added in unison with the guzheng. Meanwhile the string group, except cello, all play accompaniment in short note values.

Phrase b' (bars 39—44) still uses the Prometheus scale but now on a tonal centre of D flat. After two bars of introduction, the flute and two violins sound the theme, with balancing material in viola. At bar 43 the erhu takes the place of the second violin.

Phrase c (bars 45—50) continues to be based on the Prometheus scale, but the tonal centre has shifted on B flat. From the last beat of bar 44 each part replies to the others in an exchange of echoes, each taking turns to present thematic material. This process gradually paves the way to a climax. The cheerful mood reaches a climax point in 50 bar.

Phrase d (bars 51—59) moves the tonal centre of the Prometheus scale to C. From the three beat of 50 bar, flute, erhu, violin and cello play the melody while the guzheng and yangqin play the background from the c phrase, 57-59 bar prepared for entering the e phrase, music continue follow the previous pleasant emotions.

Phrase e (bars 60—69) shifts the same scale to centre on E. Cello and viola play in canon. The other parts accompany with sixteenth and thirty-second notes to provide a flowing background effect. From the three beats of bar 65, the yangqin is set a uniform quaver rhythm as background, which the other parts echo in turn. At bar 68 all the parts come in, finally ending with a fade.

Bars 70—71 are another bridge passage, preparing for structural return to

the recapitulation.

Recapitulation: Section A'（bars 72—107)

This section uses the Eastern scale again. Bars 72—77 are a repeat of the first subsection of principal section A, fully reproduce a phrase of paragraph A. Bars 78—90 repeat the second subsection.

Coda（bars 91—107）

The final section is dominated by a triplet figure which each part echoes in turns. Then comes the familiar theme motive played by flute and violin. The guzheng plays sextuplets as a rhythmic foil, and later joins with yangqin.

Finally the whole piece ends pianissio. The closing music depicts the forest morning serenity with scent of pines, singing of birds, purling stream in the valley, in an imaginary paradise of nature.

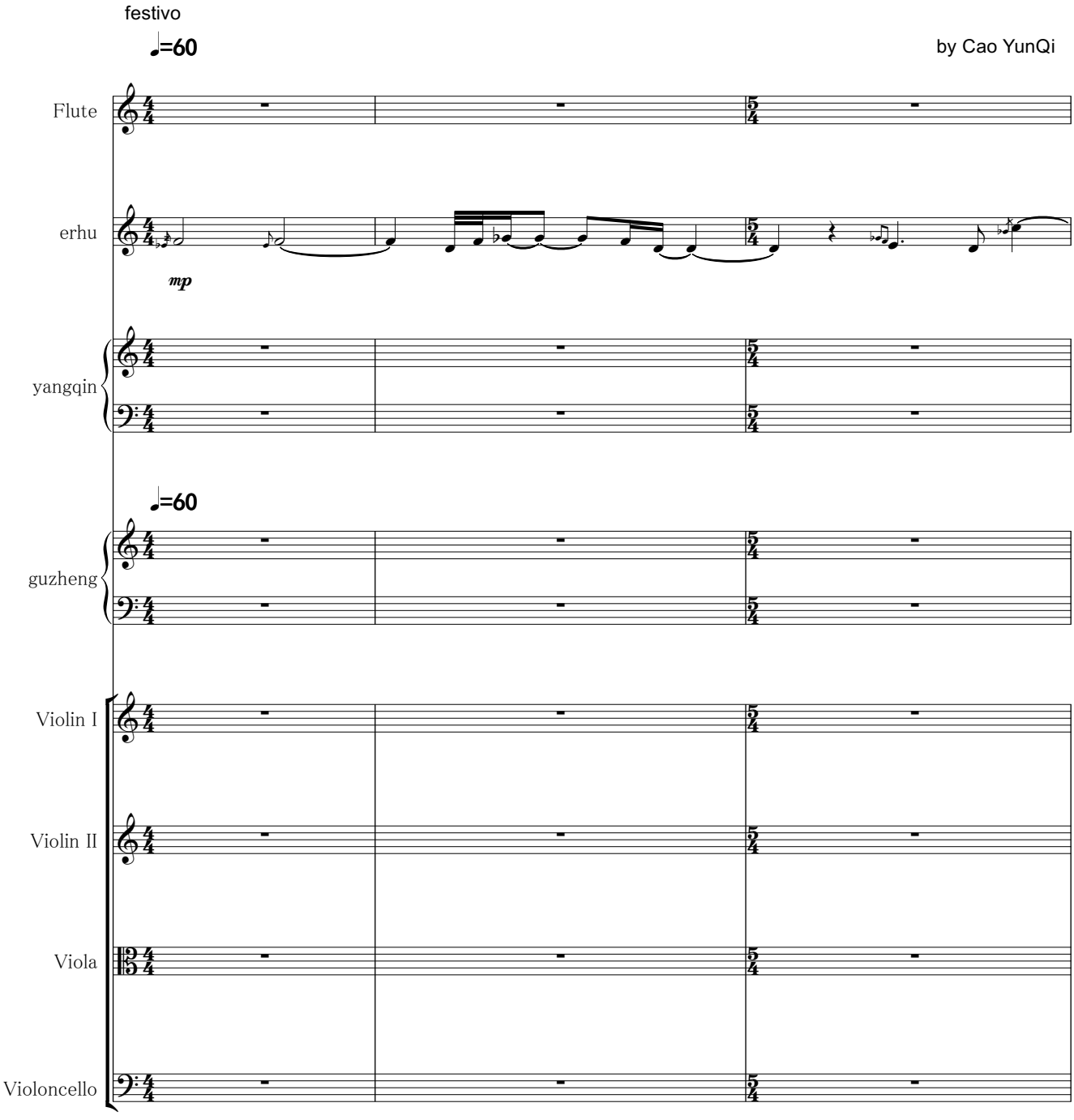
Note on recording

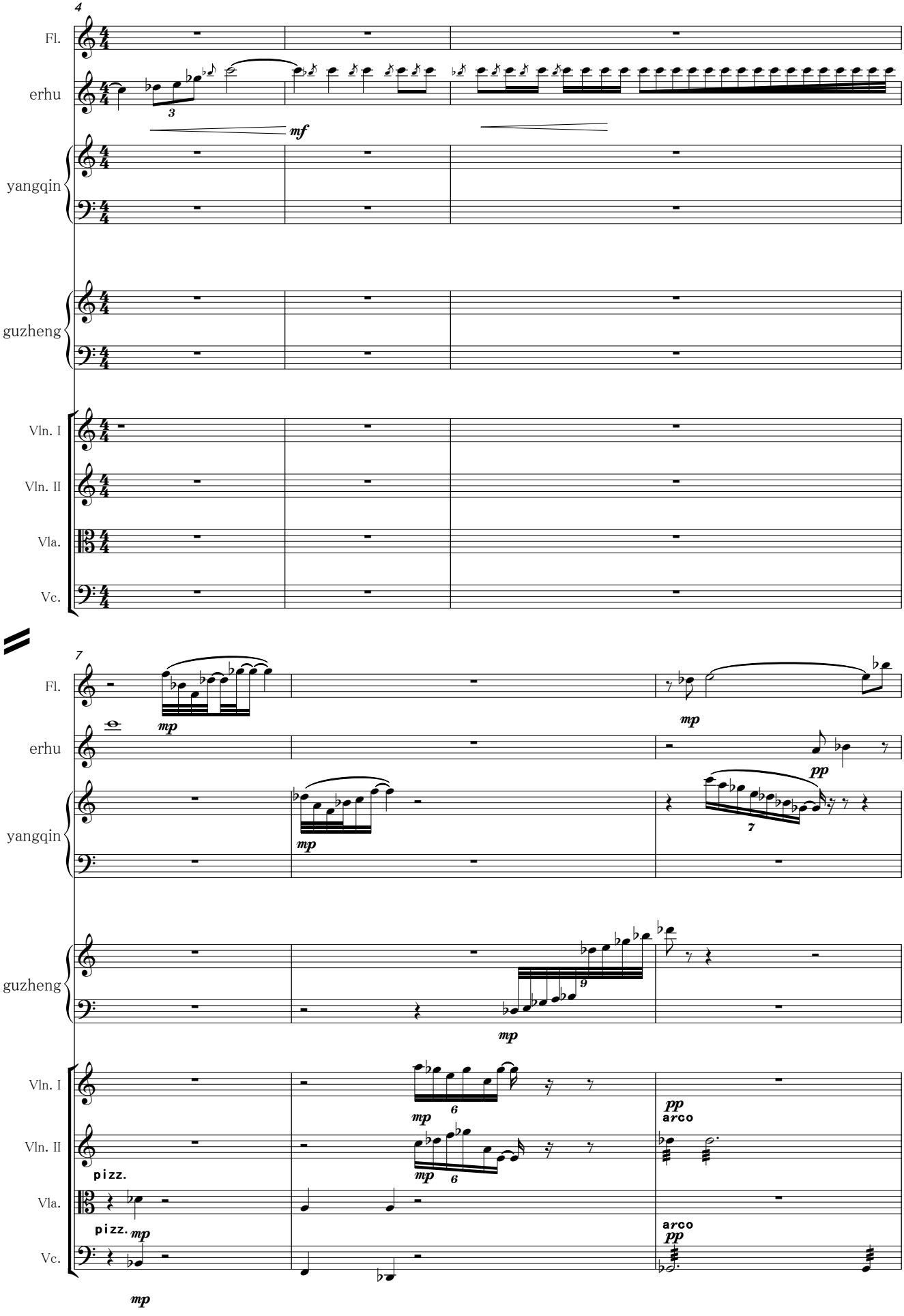
This piece was performed by friends in China. Unfortunately, although I was able to send them the completed score in December 2015 it was January 2016, their school winter holidays, before they could make the recording. They did not have much time to rehearse, and managed just two recording takes. In the end the piece had parts recorded separately and then mixed, so the result is not perfect, but it does give some idea of how the piece sounds. There also have another recording made by computer on CD, The sound of this version is better than the performance one.

Duration: 7'33"

Deep Forest

Movement I - Dawn in the forest




4
Fl.
erhu
yangqin
guzheng
Vln. I
Vln. II
Vla.
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mf
7
mp
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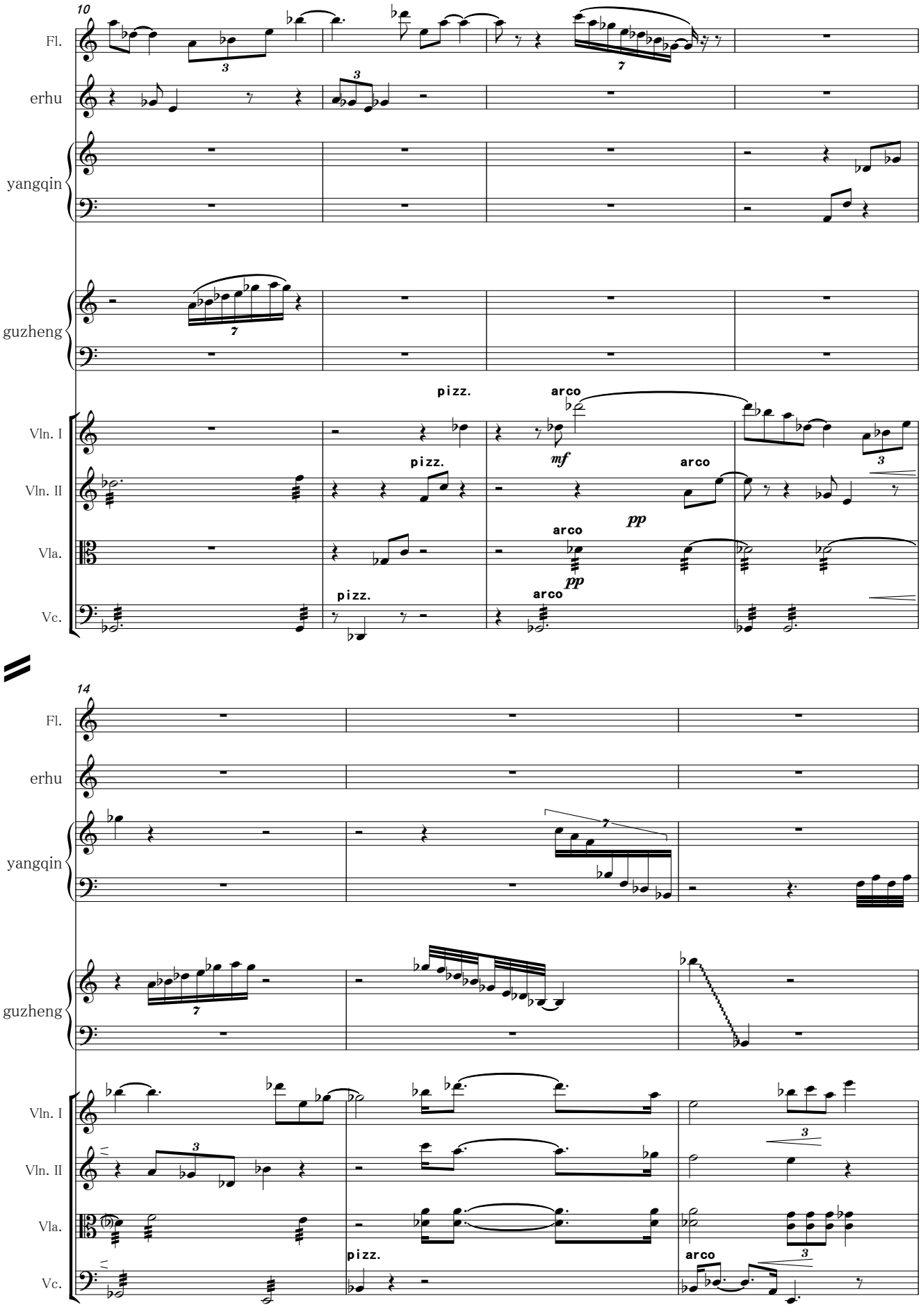
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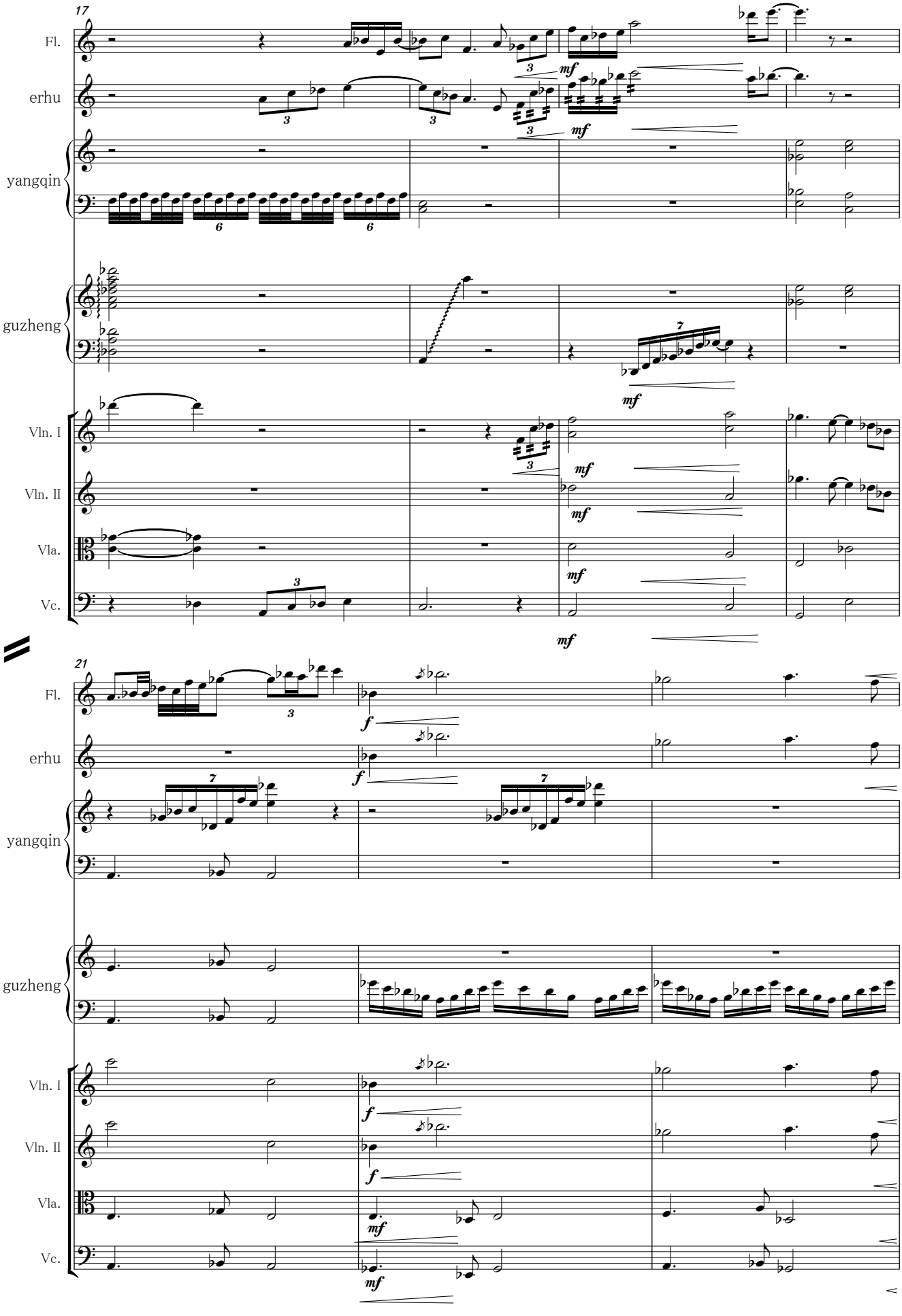
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21
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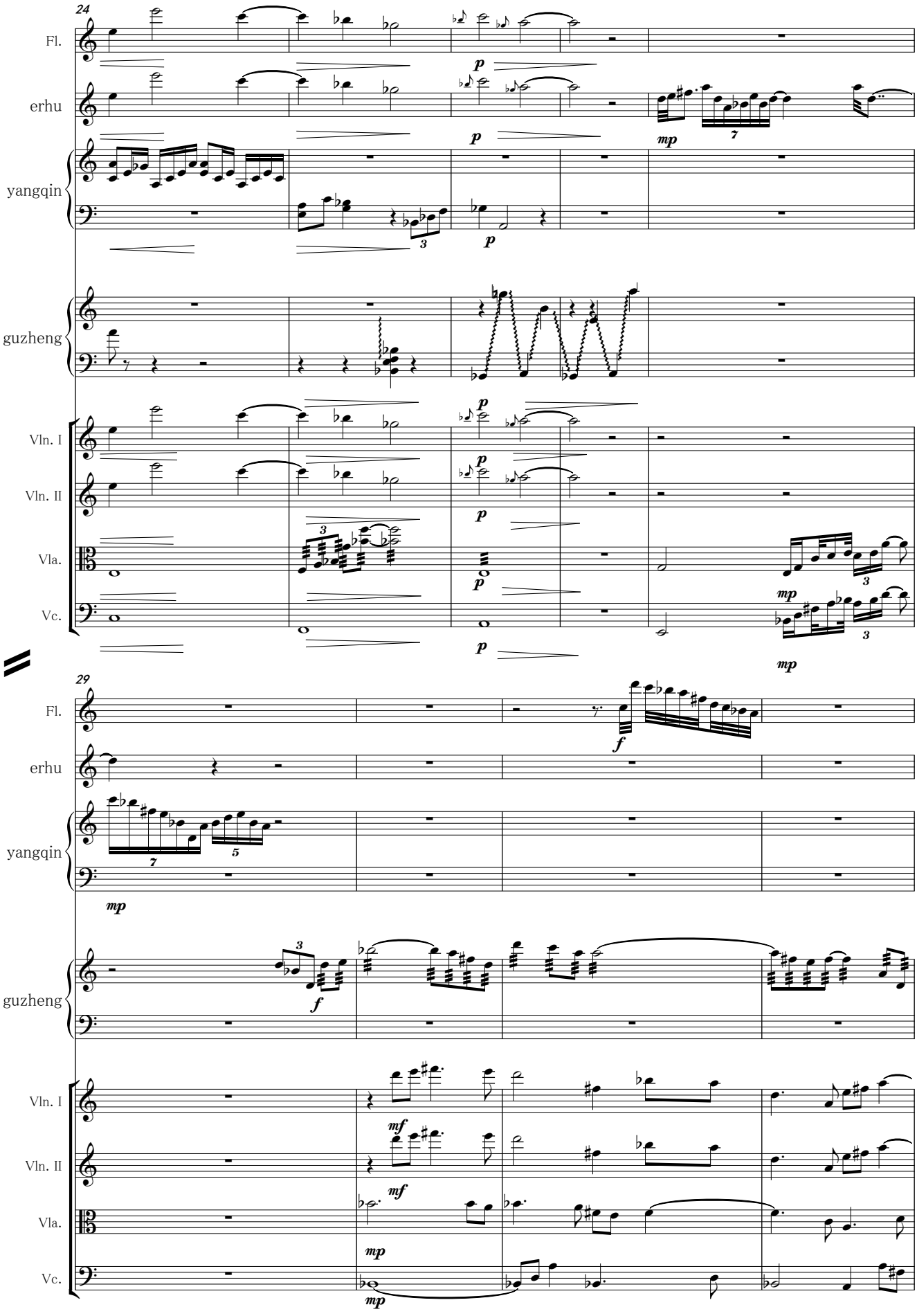
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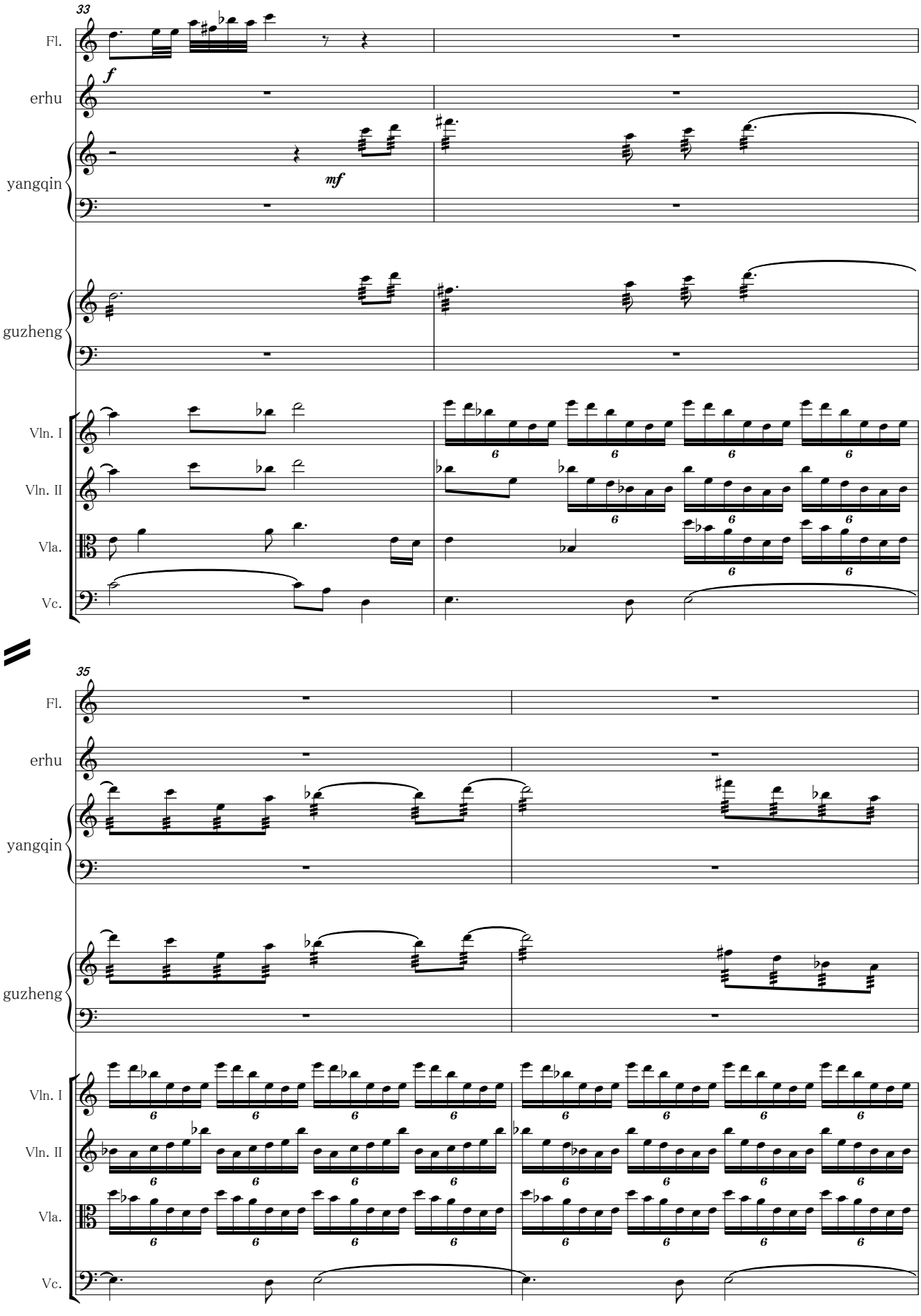
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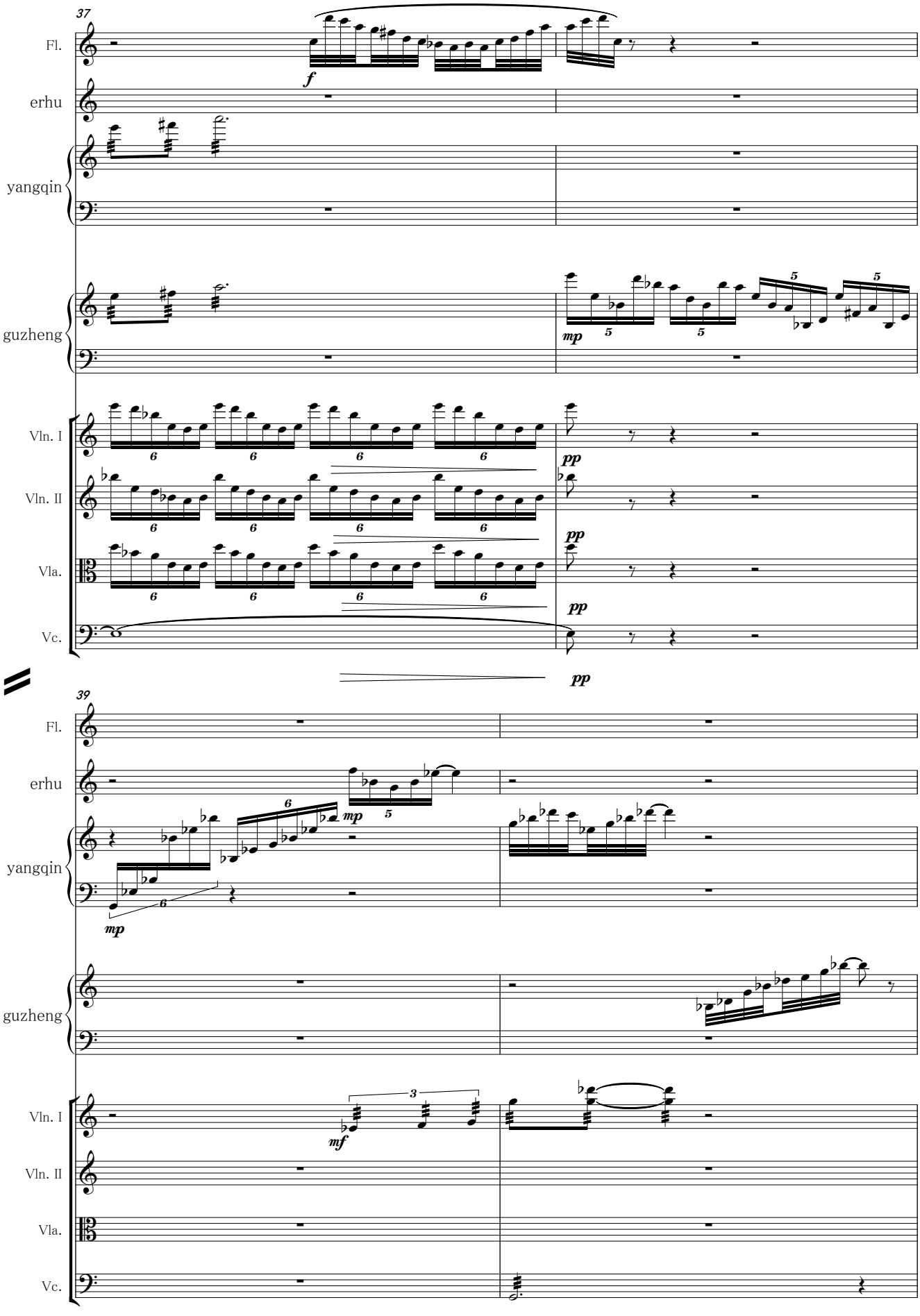
Vc.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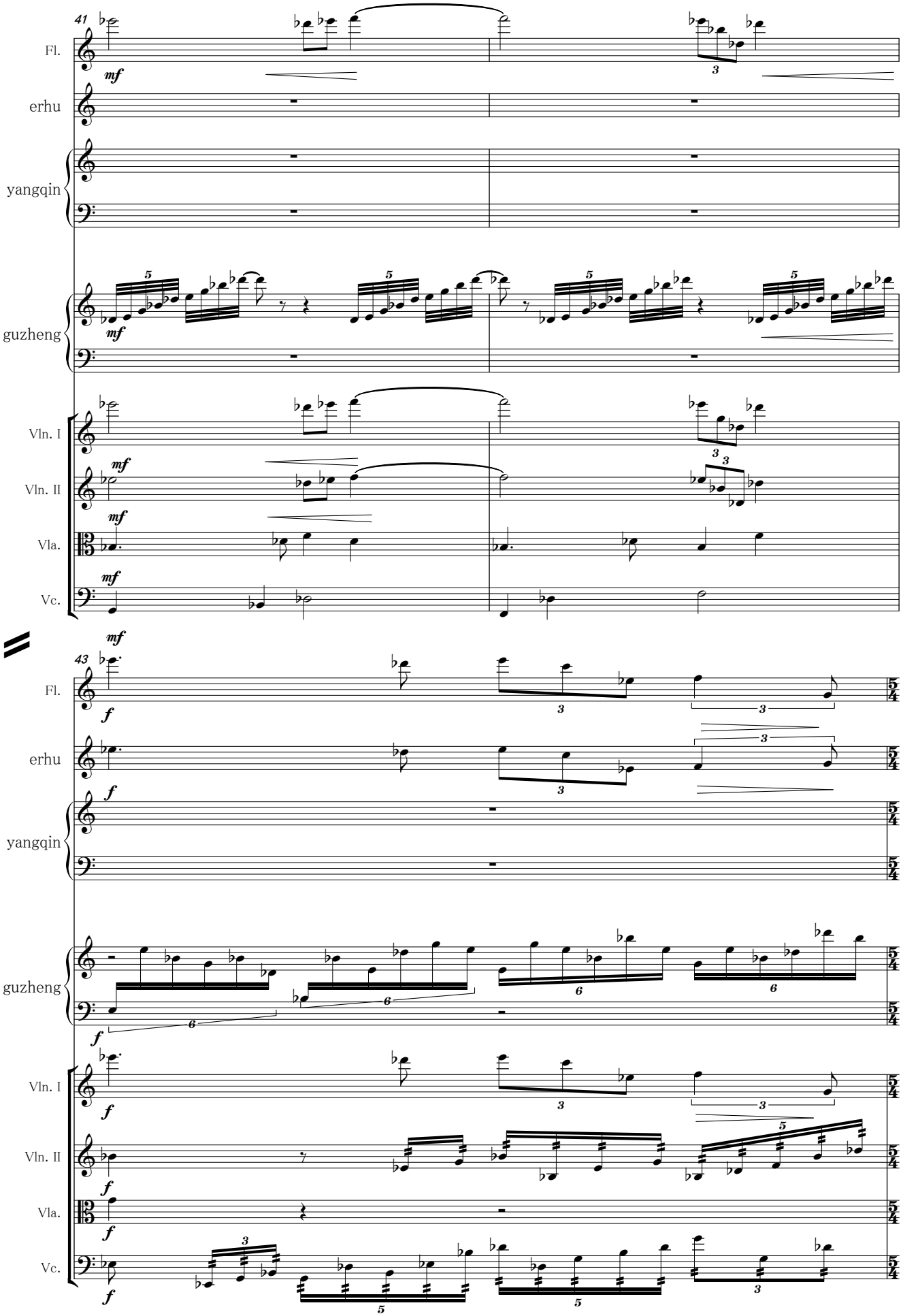
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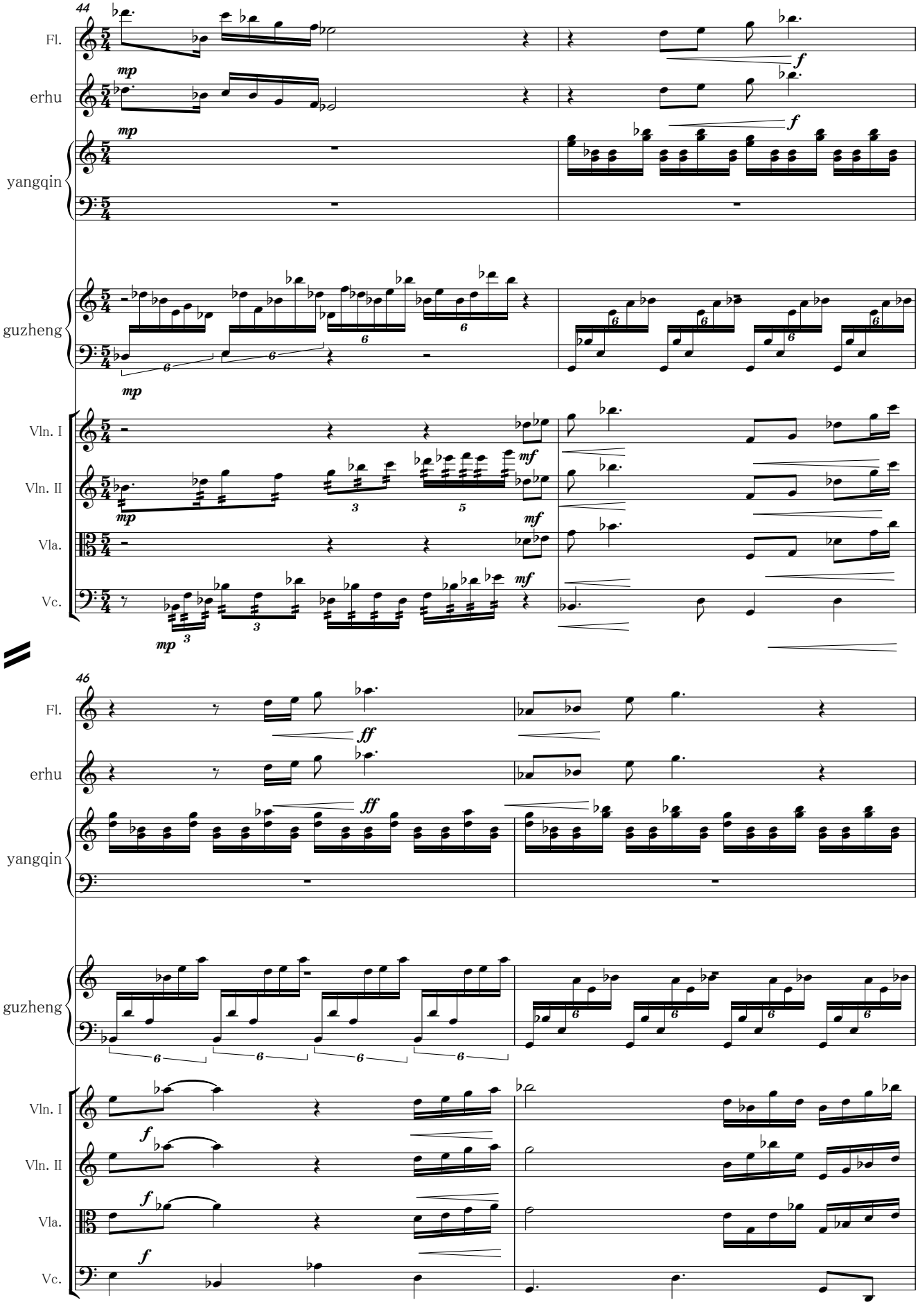
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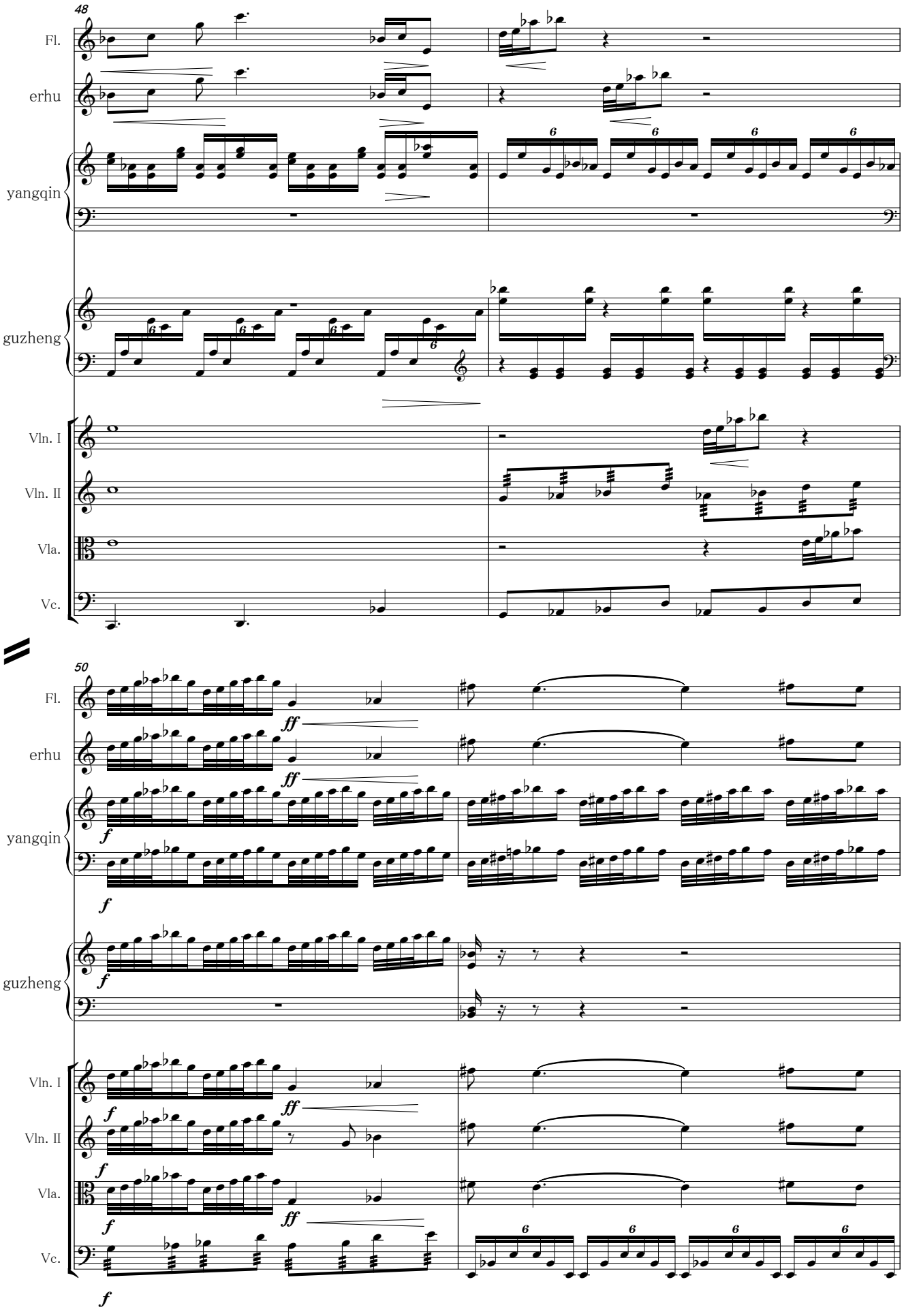
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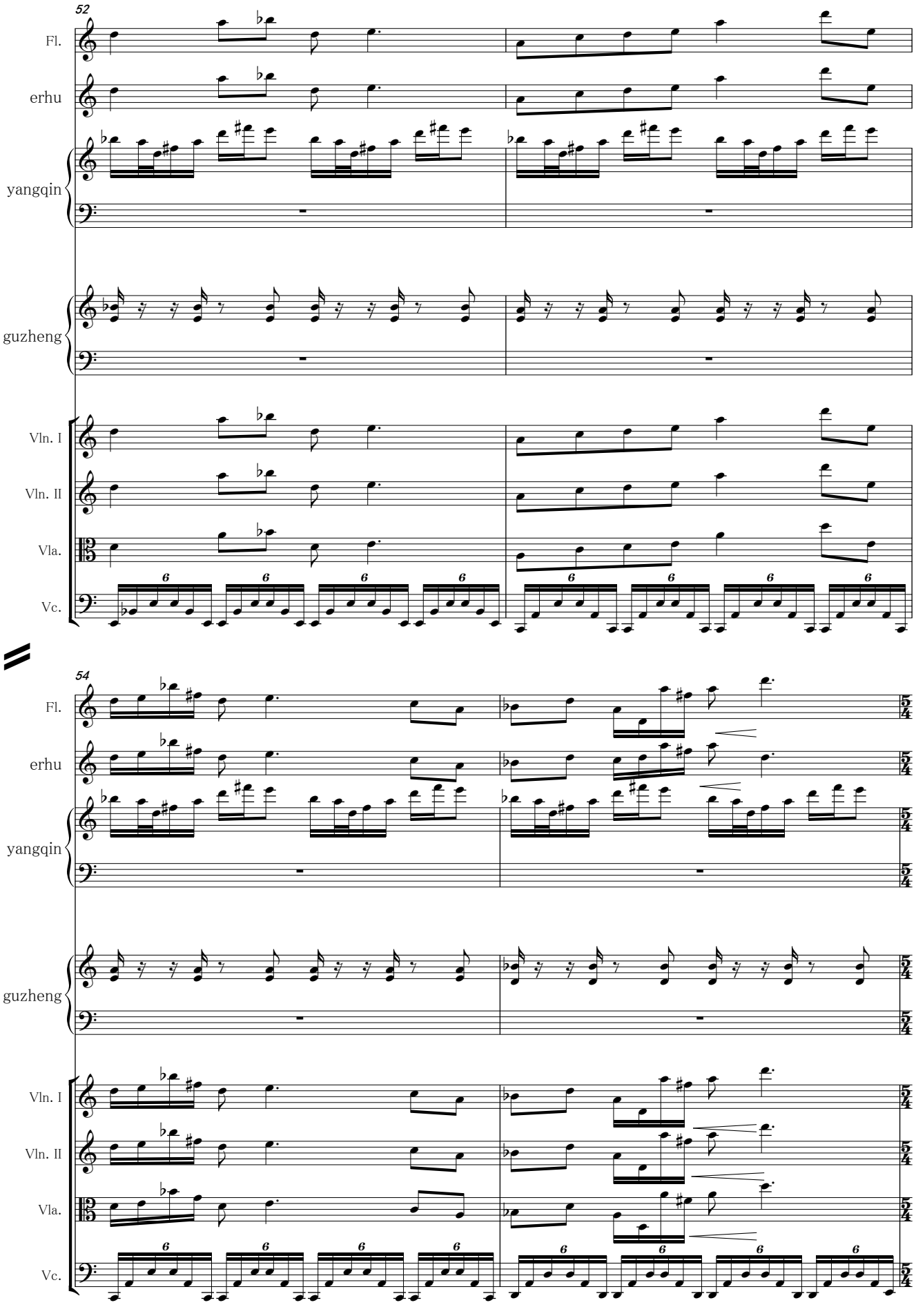
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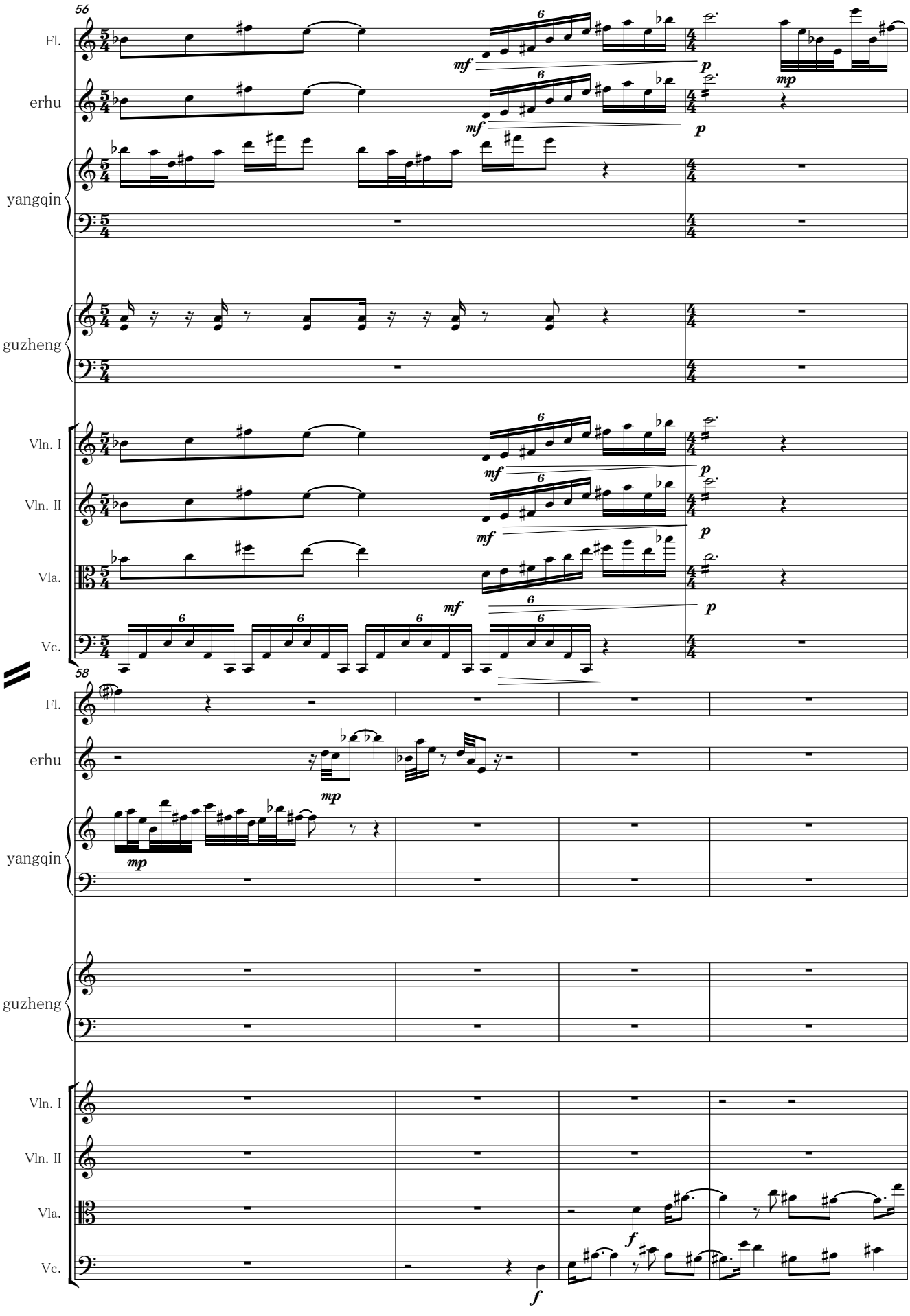
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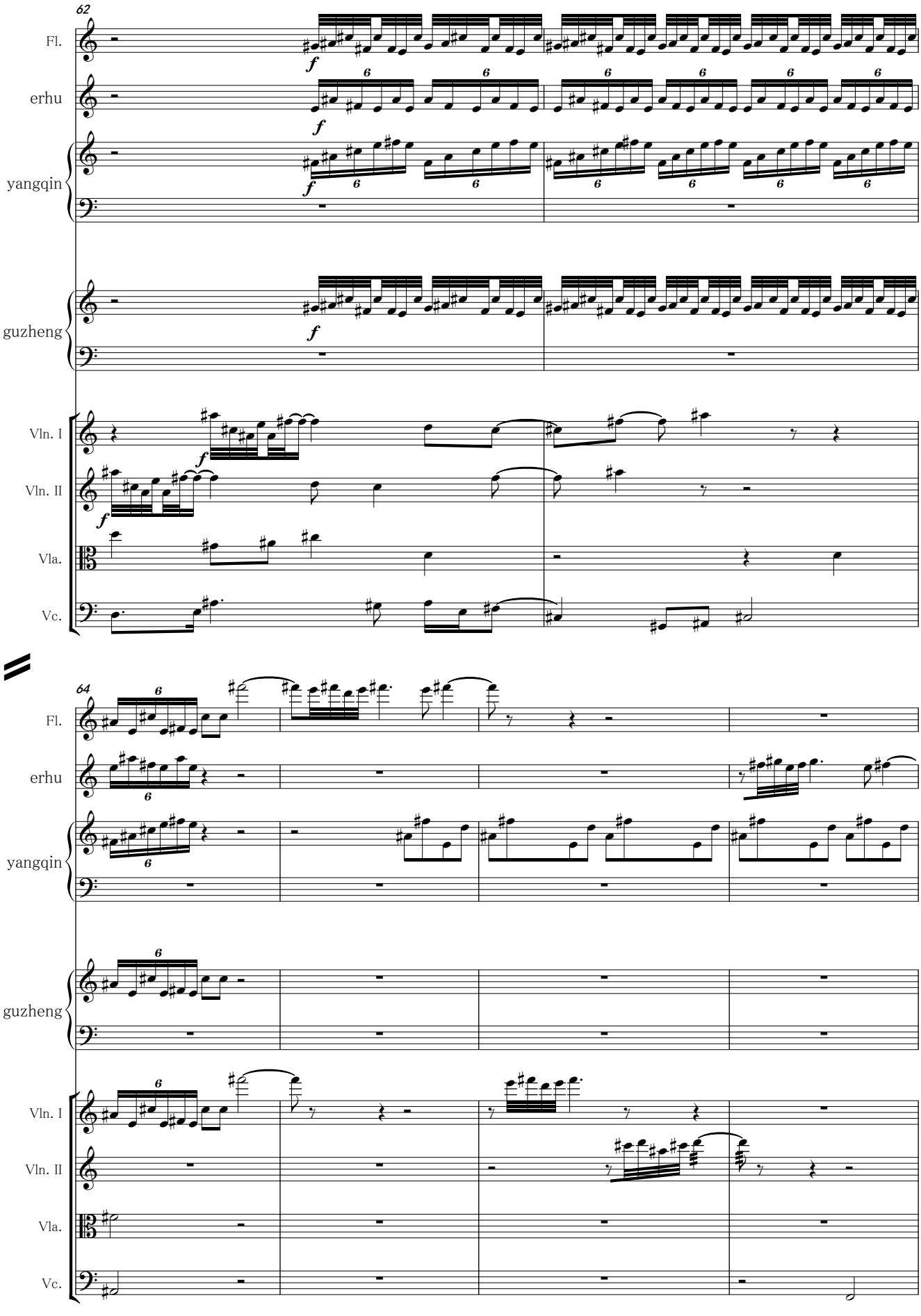
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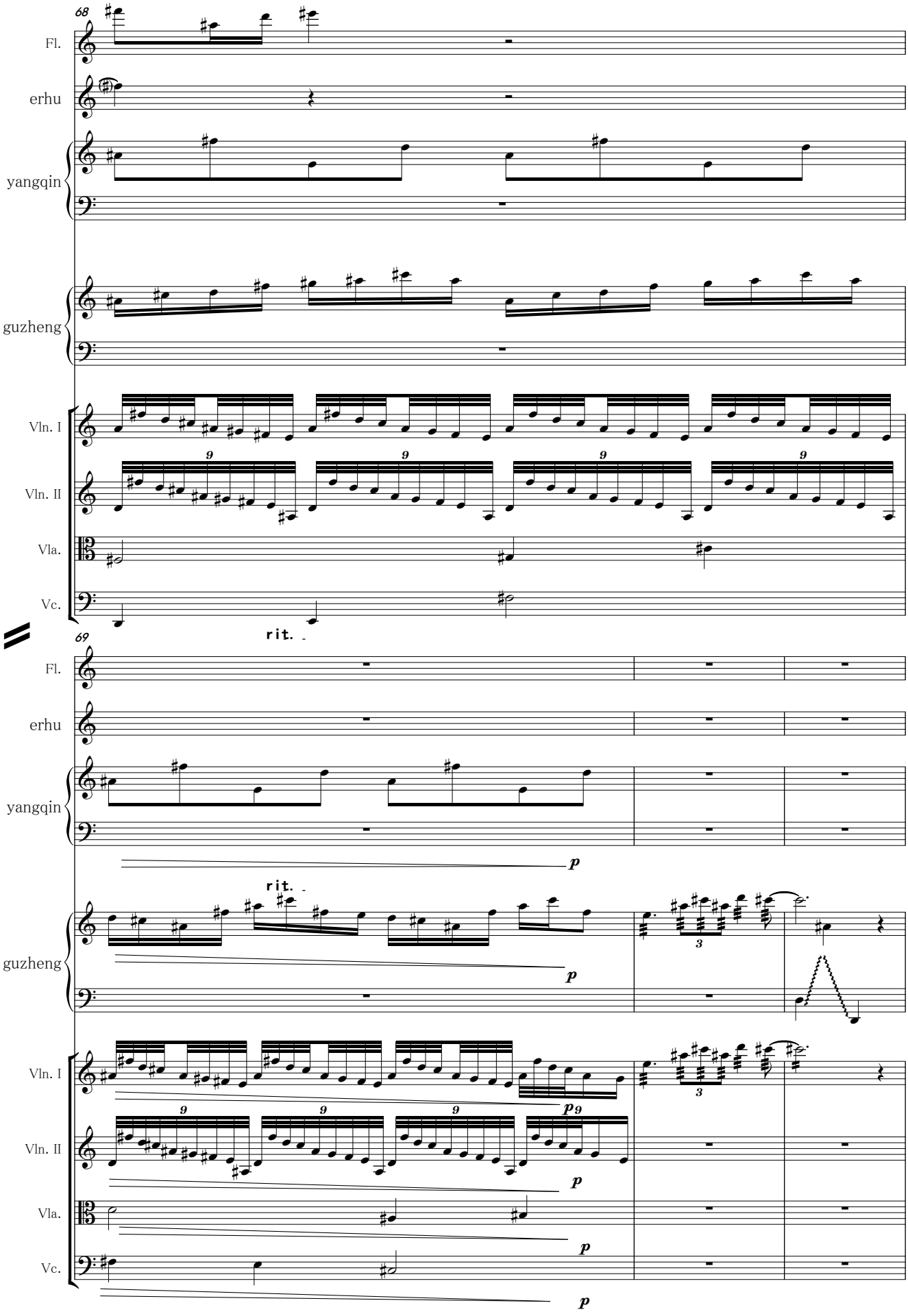
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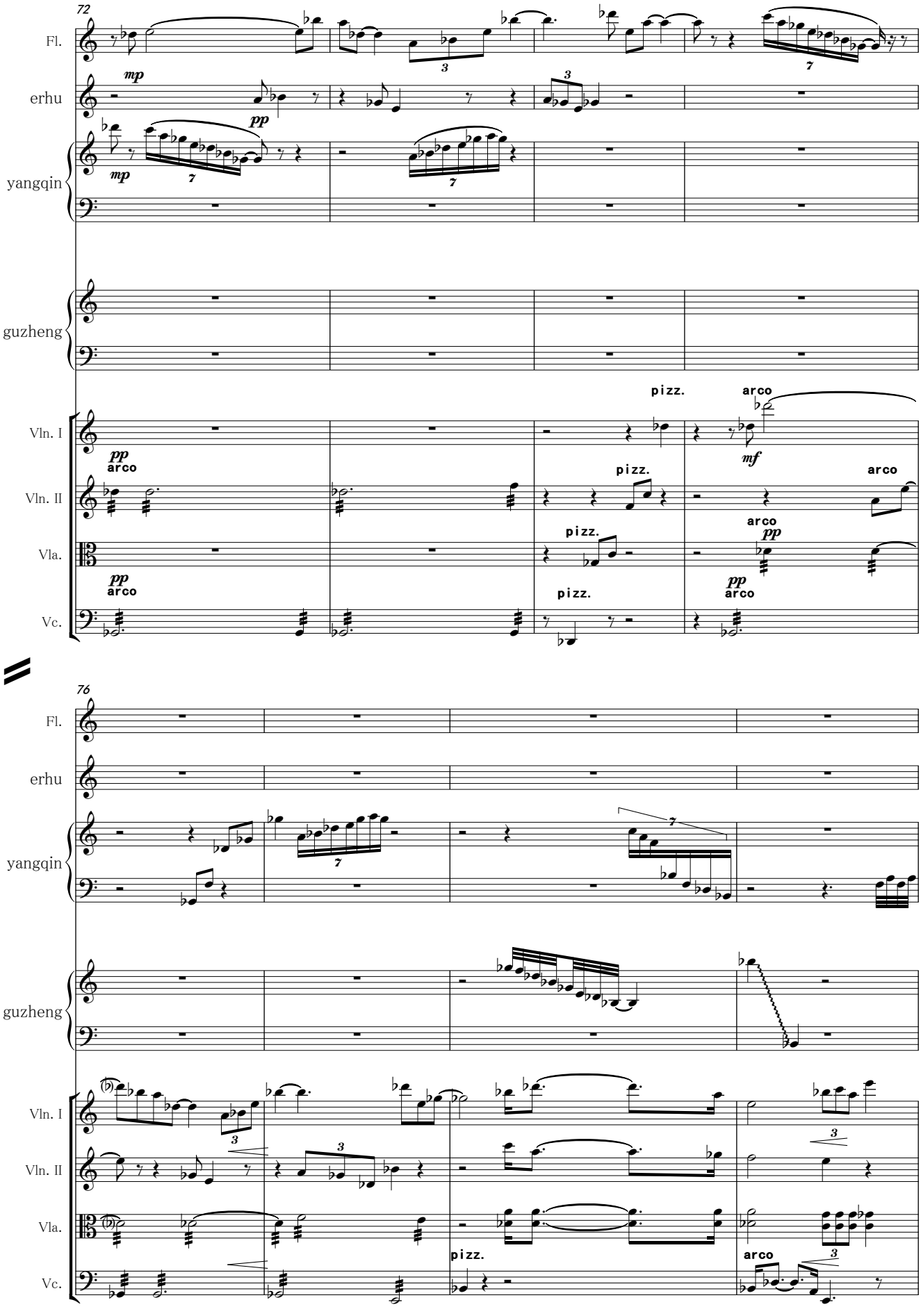
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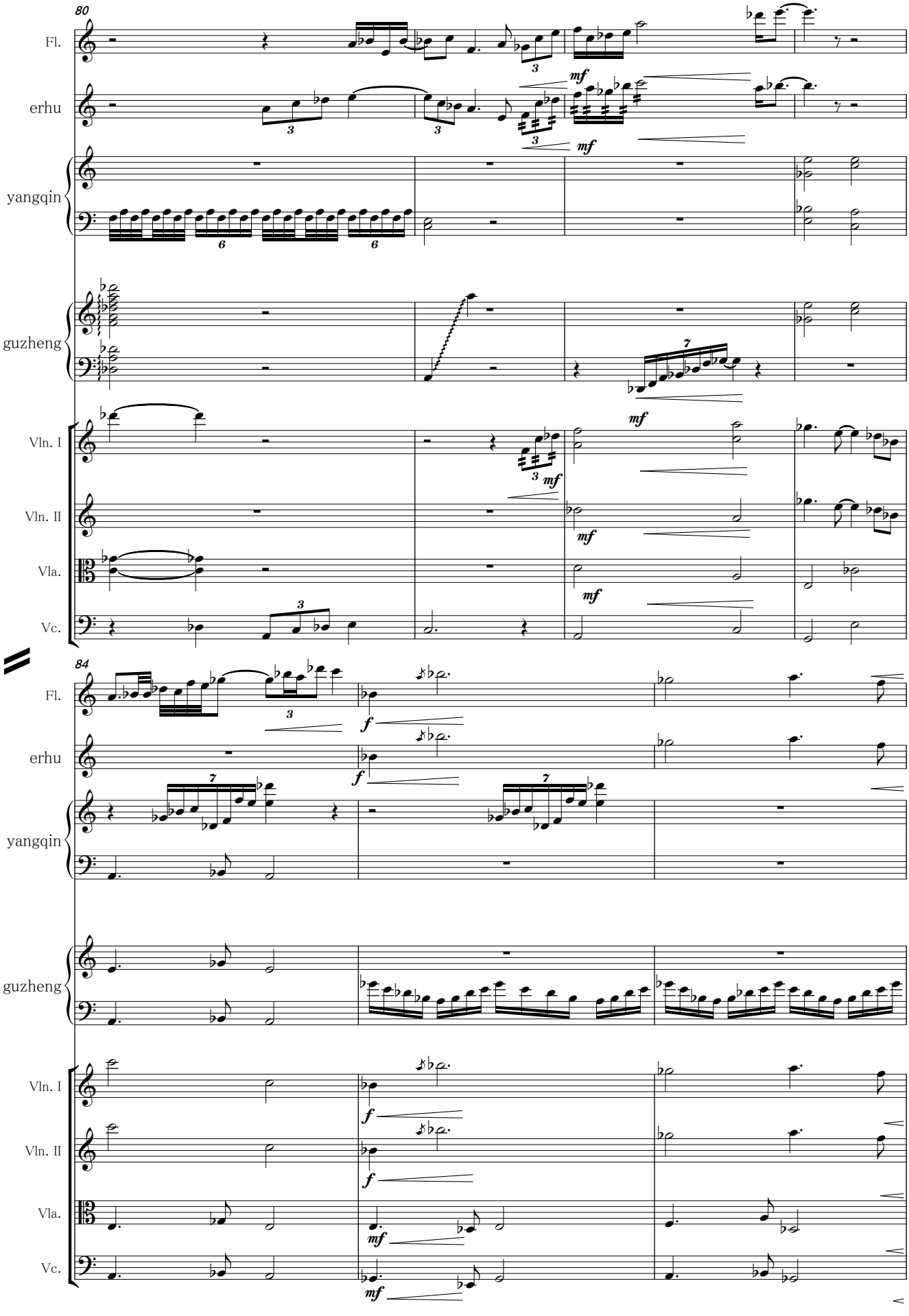
76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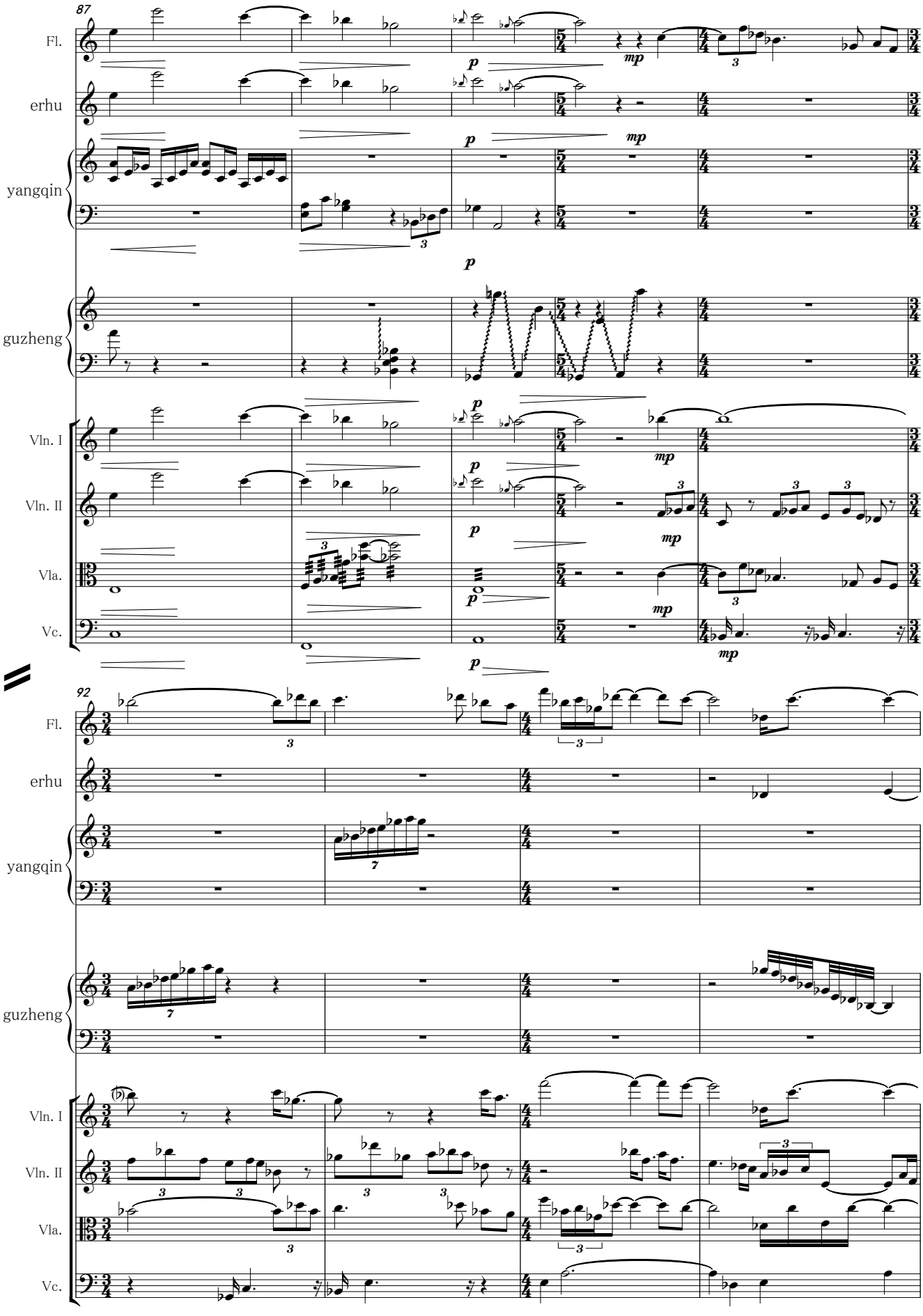
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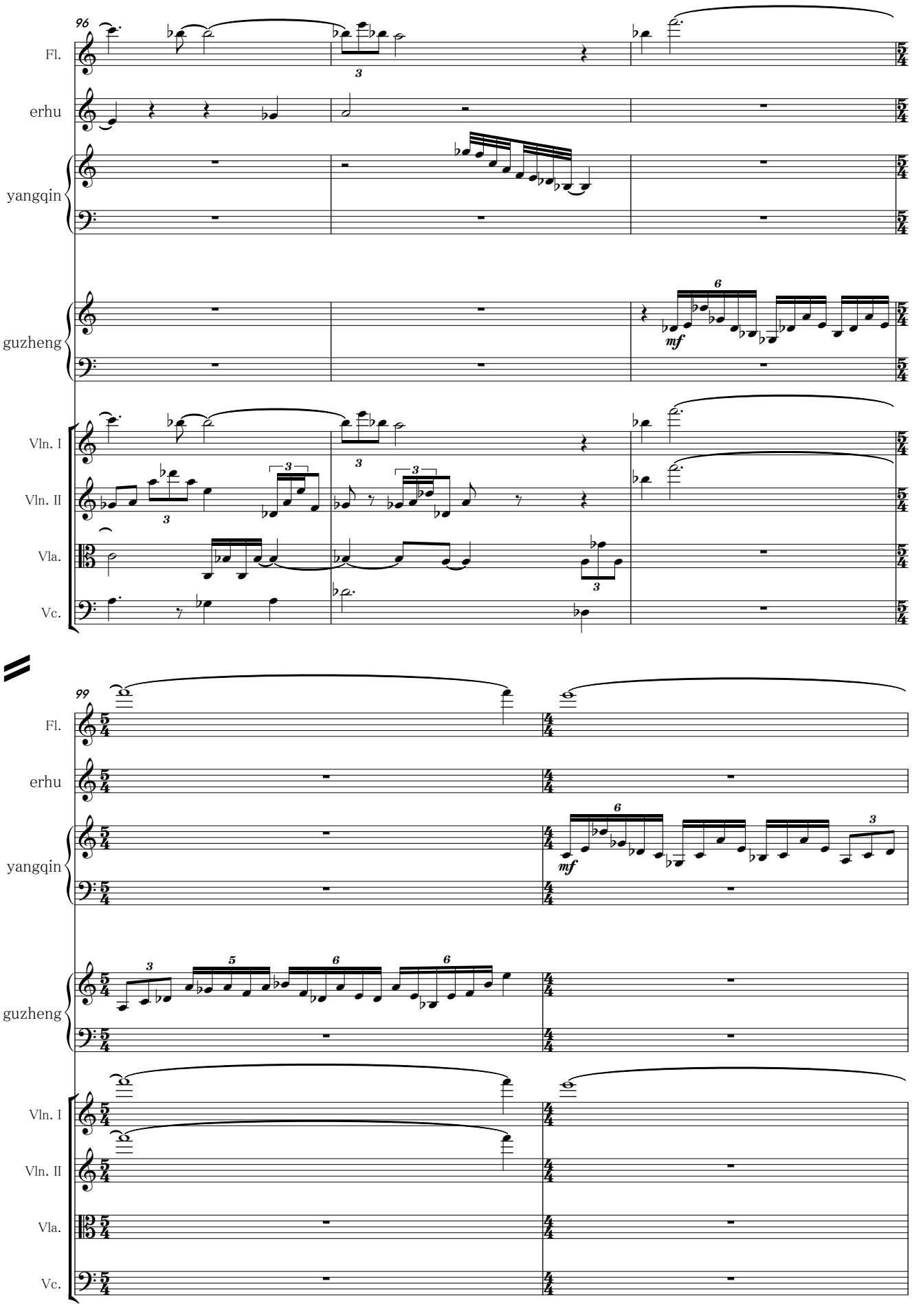
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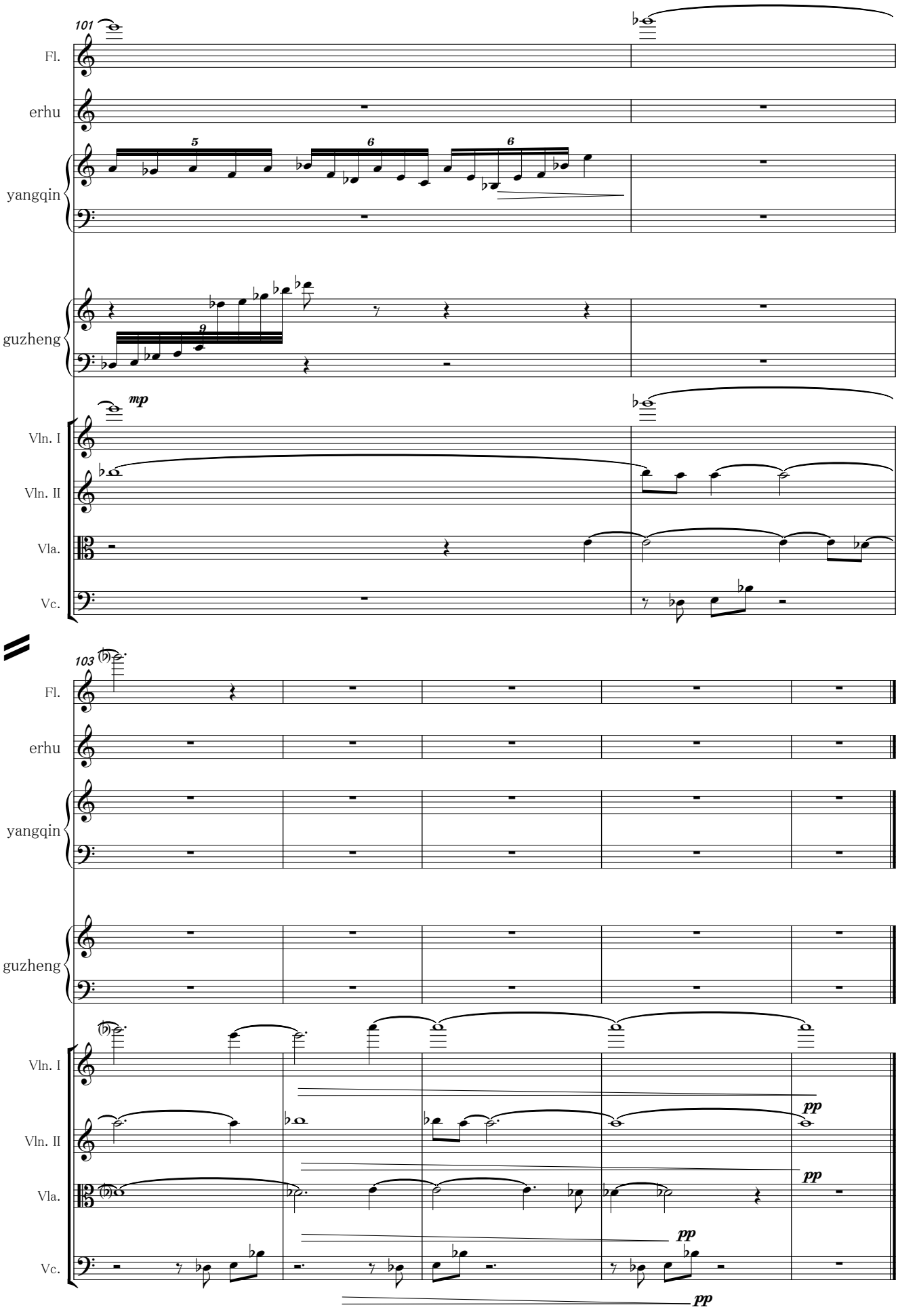
101
Fl.
erhu
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Vln. I
Vln. II
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103
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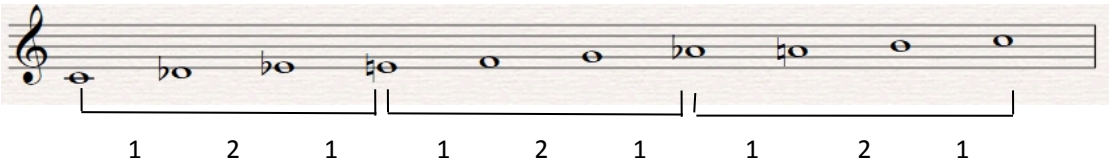
Deep Forest

Notes on Movement 2 Forest elf

(1) Scale

1:2:1 interval class scale (so-called Tcherepnin nine tone scale)

Example 3



(2) **Form**: Ternary Form: Introduction A B C D C A B Coda

(3) **Idea behind the music**: A lovely but naughty elf in the forest

Introduction (bars 1-11 bar)

The tonal centre is C. The music starts with cello, then the second violin comes in, followed by viola and the first violin. Following the Western instruments, the guzheng enters in turn with flute and yangqin.

Section A（bars 12—27)

This structural unit can be divided into two contrasting phrases, a, b, plus bridge.

First phrase: a（bars 12—19）

The melody starts in the flute, then shifts to the erhu, and in the last two bars the first violin get involved.

Second phrase: b (bars 20—26)

Here the melody is composed of two subsections, the first played by flute and first violin, thwhile in the second subsection the erhu and the viola pick it up. A more lively atmosphere is generated by adding melodic leaps.

Bridge 1（bars 27—30）

The melodic material is from Section A, played pizzicato. Canon is used, the violin playing the theme, with the other parts coming in after a beat. The bridge is like a summary of the previous material but lighter and more cheerful.

Section B（bars 31—53 bar)

This functions as a development of earlier material. First phrase c (bars 31—39) continues to use the Tcherepnin scale, now tonally centred on B flat. The melody is introduced this time by the second violin. The remaining parts use the thematic material to create echo responses.

Second phrase c’（bars 40—44)

With the tonal centre now D, sequence is used to treat the c phrase.

Third phrase d（bars 45—48)

This phrase can be divided into two groups, the first group featuring the erhu and viola with the main melody. It is derived from phrase c and treated with rhythmic and pitch alteratios. The second group features flute and erhu, Their sixteenth notes and rests make a sharp contrast with lyrical melody of the first group. The tonal centre of the phrase is A.

Fourth phrase d’（bars 49—53）

The tonal centre has now returned to C. This phrase is also divided into two groups, the first group consisting of flute and cello, where the melody is sequenced up three degrees.

Bridge 2 (bars 54-55 bar)

Section C (56-69 bar)

Here the first violin has C major scale while the rest of the parts are on the Tcherepnin scale on G.

Phrase e (bars 56-6)

The violin plays a lyrical melody from e phrase over a background of material from the bridge passage, supplemented with echoes from the flute. Guzheng and yangqin accompany with quintuplet and sextuplet sixteenth notes.

Bridge 3 (bars 65-69)

In bar 67 the scale modulates to A. At bar 68 the string parts have three a brief canon starting with cello.

Section D (bars 70-106)

Phrase f (bars 70-76 bar)

At bar 70, the flute plays the melody from phrase c', and develops it. There is a brief echo of the erhu part.

Phrase e'（bars 77—87 bar）

The flute moves to F major scale. The others are on Tcherepnin scale on C. The material derives from phrase e, and undergoes further development.

Phrase e''（bars 88—98）

The first and second violin are in C major scale. The rest are in the Tcherepnin scale on G.

Thematically, e'' is a sequential treatment of phrase e'. At 92 bar of the

violin part there is a piece of c phrase. Tension rises gradually toward the fortissimo climax.

Phrase g（bars 99—103）

The metre is changed to 12/8, using material from phrase e'. The feeling of the music progressively pushed, including using thematic material of phrase c to provide further fdevelopment.

Bridge 4 (bars 104-106)

The Tcherepnin scale moves tonal centre from A to G at bar 105.

Section C' (107-115 bar)

The first violin is in C major, while the other instruments are in the Tcherepnin scale on G. Thematically the music is repetition of phrase e.

Bridge 5 (bars 116-119)

The Tcherepnin scale modulates from G to C at bar 119.

Section A'（bars 120—138)

A full repetition of the second phrase of section A.

Bridge 5 (bars 135-138)

The pizzicato passage from section A is played arco.

Paragraph B'（bars 139—152)

A repetition of the B section using the Tcherpnin scale on C.

Coda（bars 153—171) on C

Material from section A is restated using imitation, sequence, inversion and other techniques in multiple parts, so that the original musical material is

further developed. It also acts as a review of the whole piece, finally dying away on a long chord of tripe piano.

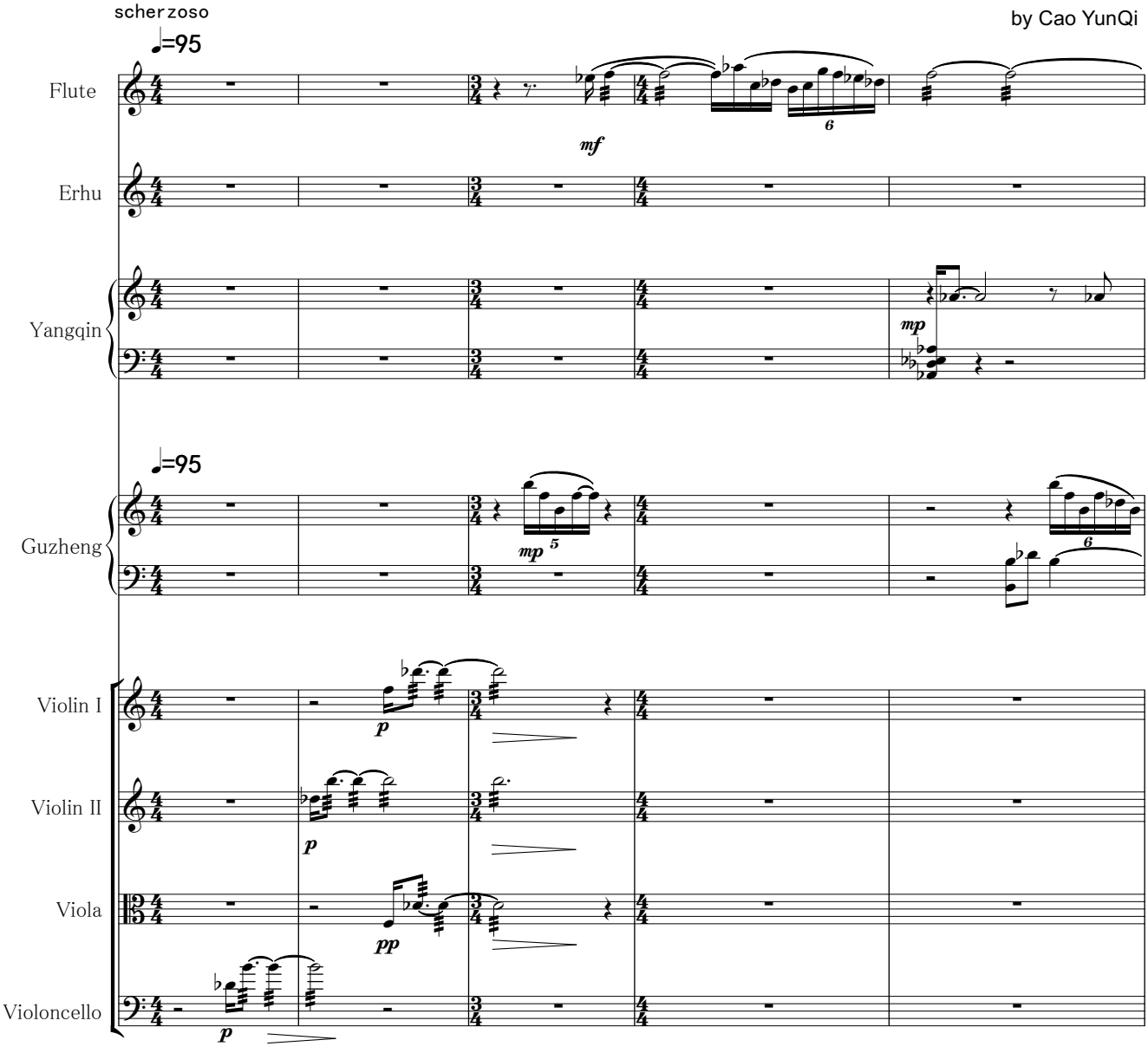
Note on recording

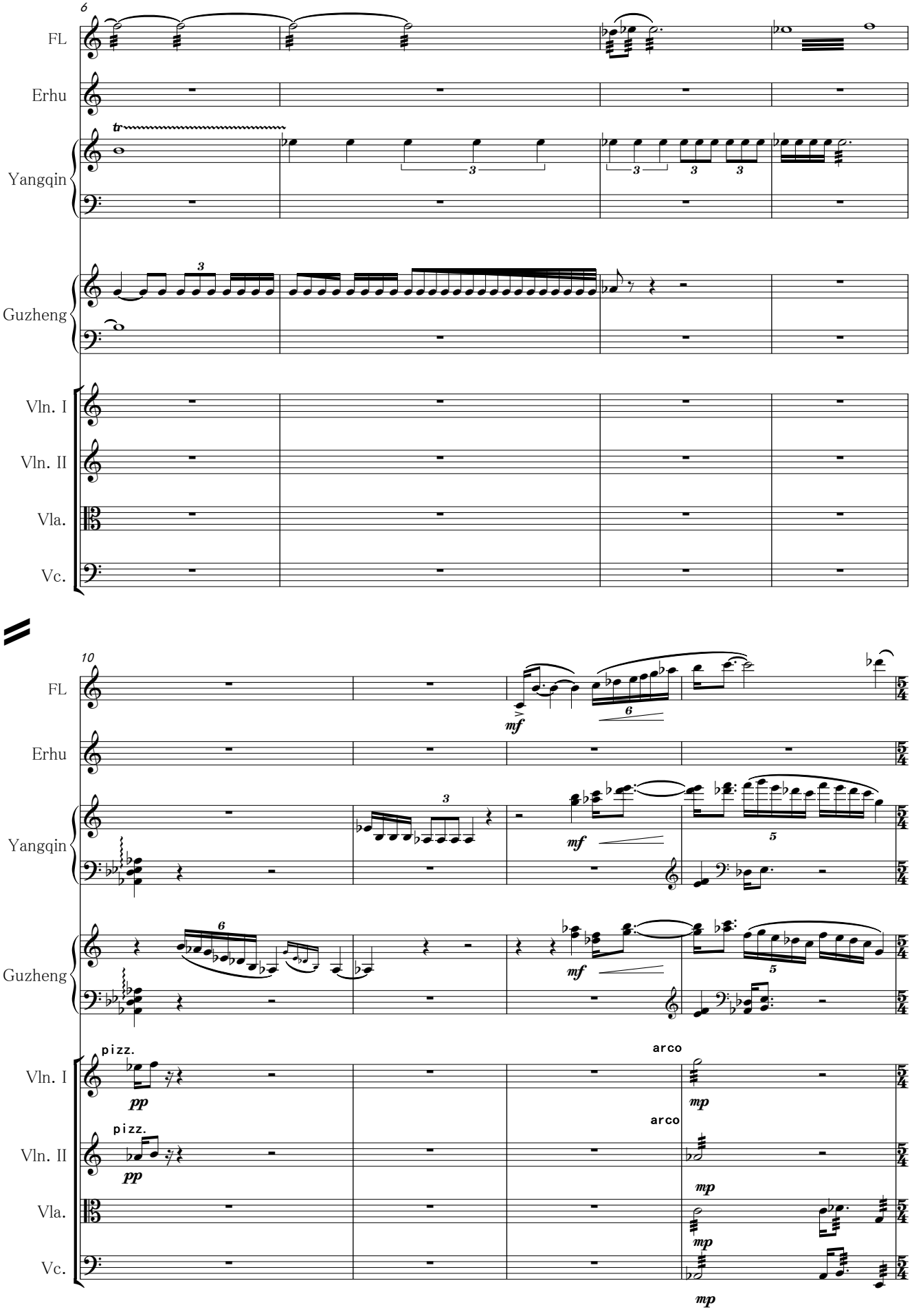
This piece was performed by friends in China. Unfortunately, although I was able to send them the completed score in December 2015 it was January 2016, their school winter holidays, before they could make the recording. They did not have much time to rehearse, and managed just two recording takes. In the end the piece had parts recorded separately and then mixed, so the result is not perfect, but it does give some idea of how the piece sounds. There also have another recording made by computer on CD, The sound of this version is better than the performance one.

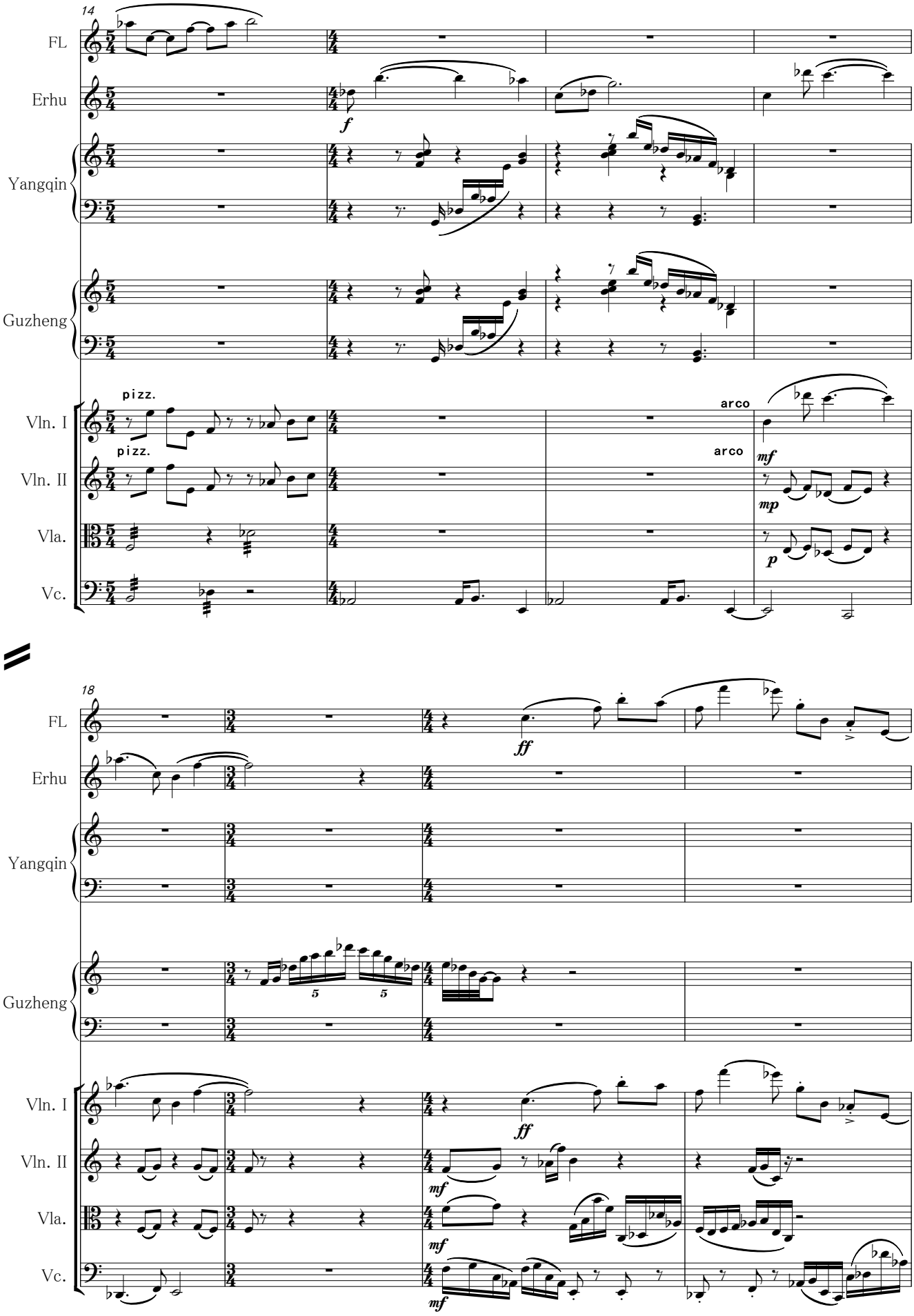
Duration: 8’01”

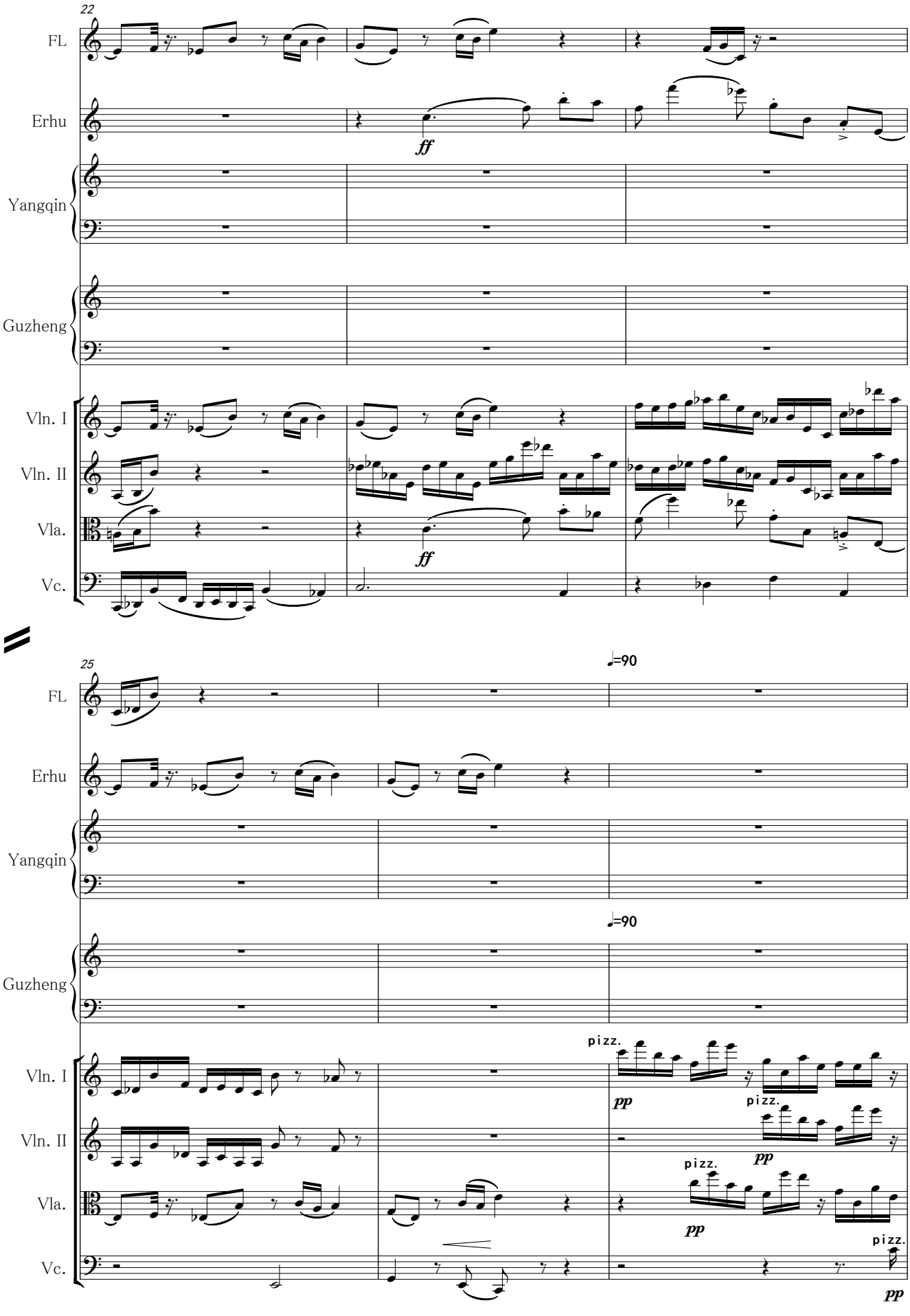
Deep Forest

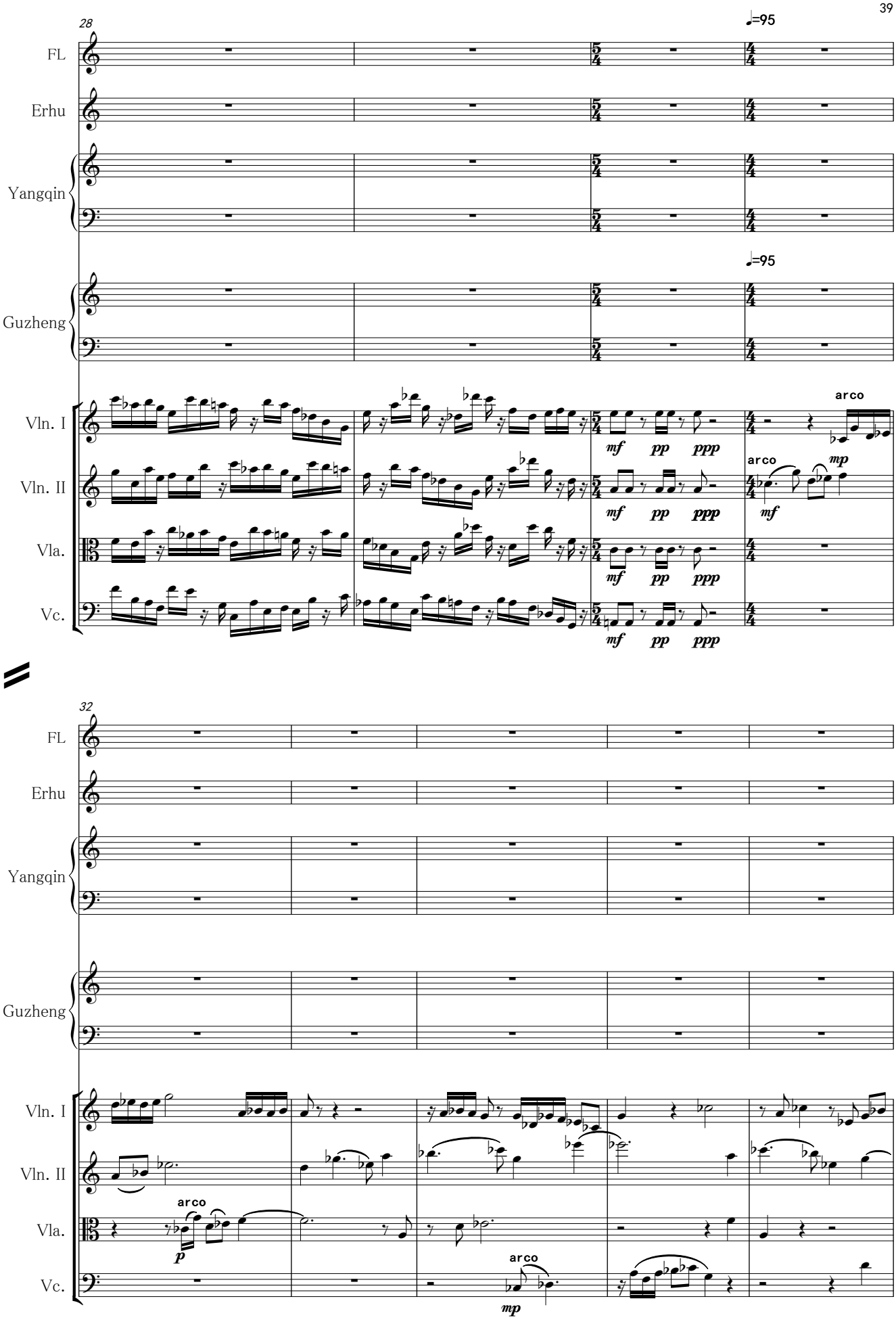
Movement II - Forest elf




6
FL
Erhu
tr
Yangqin
3
Guzheng
Vln. I
Vln. II
Vla.
Vc.
10
mf
6
5
pizz.
pp
arco
mp


14
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
pizz.
pizz.
arco
arco
f
mf
mp
p
18
ff
ff
mf
mf
mf
5
5


22
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
ff
25
♩=90
pizz.
pp


28
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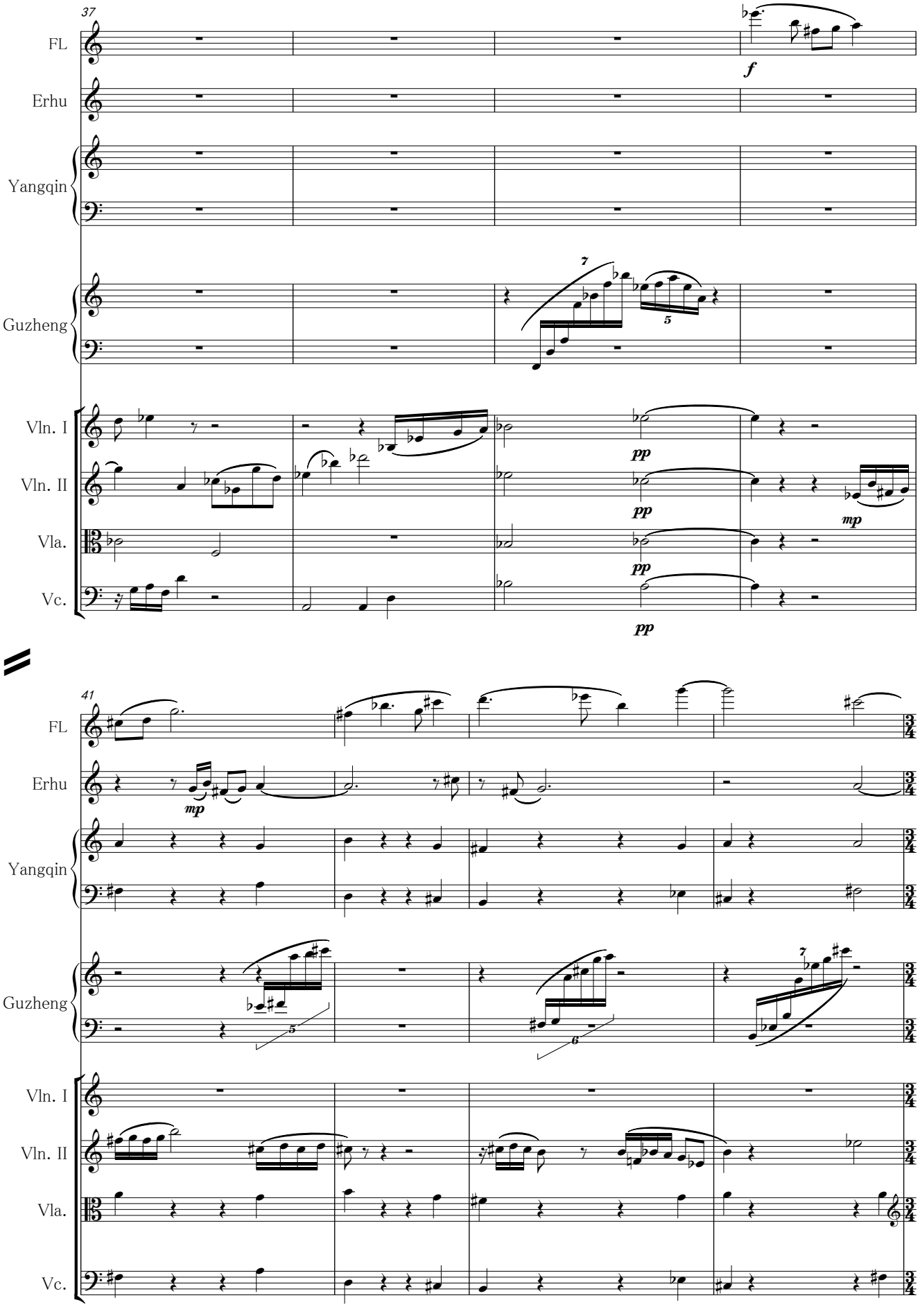
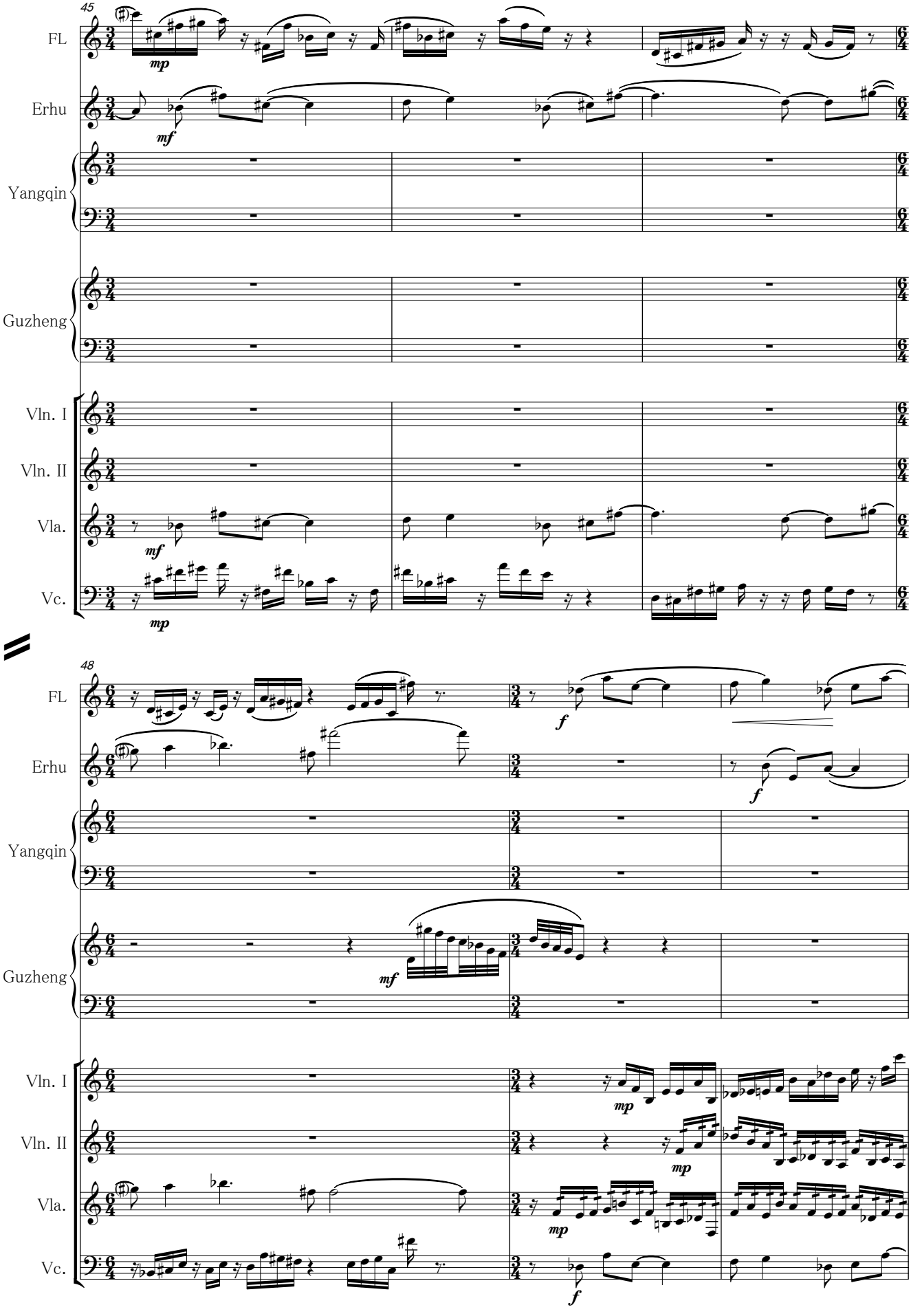
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
arco
mf
pp
ppp
mp
32
p


37
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
f
pp
pp
pp
pp
mp
7
5
41
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mp
5
6
7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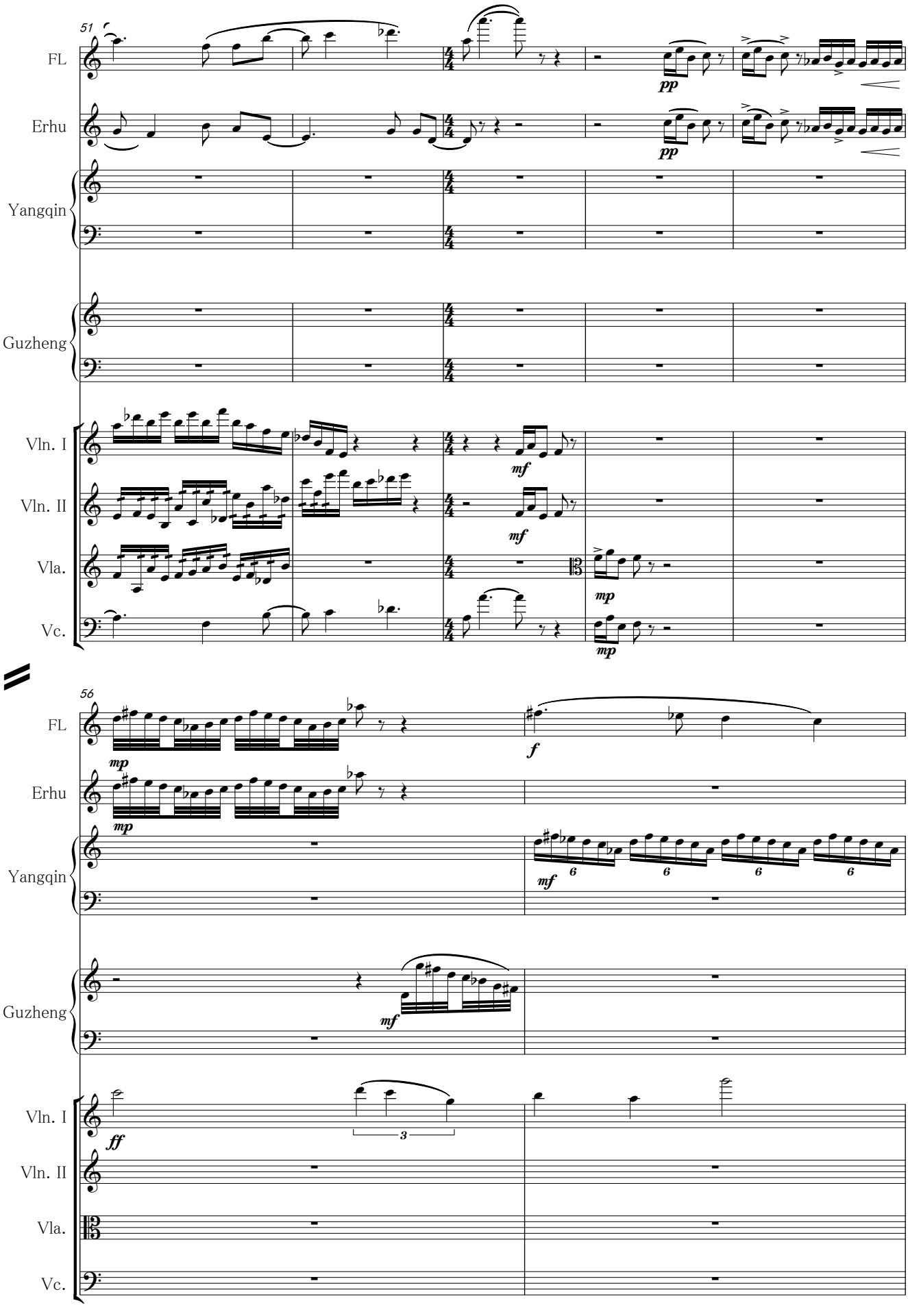
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mp
mf
48
f
mp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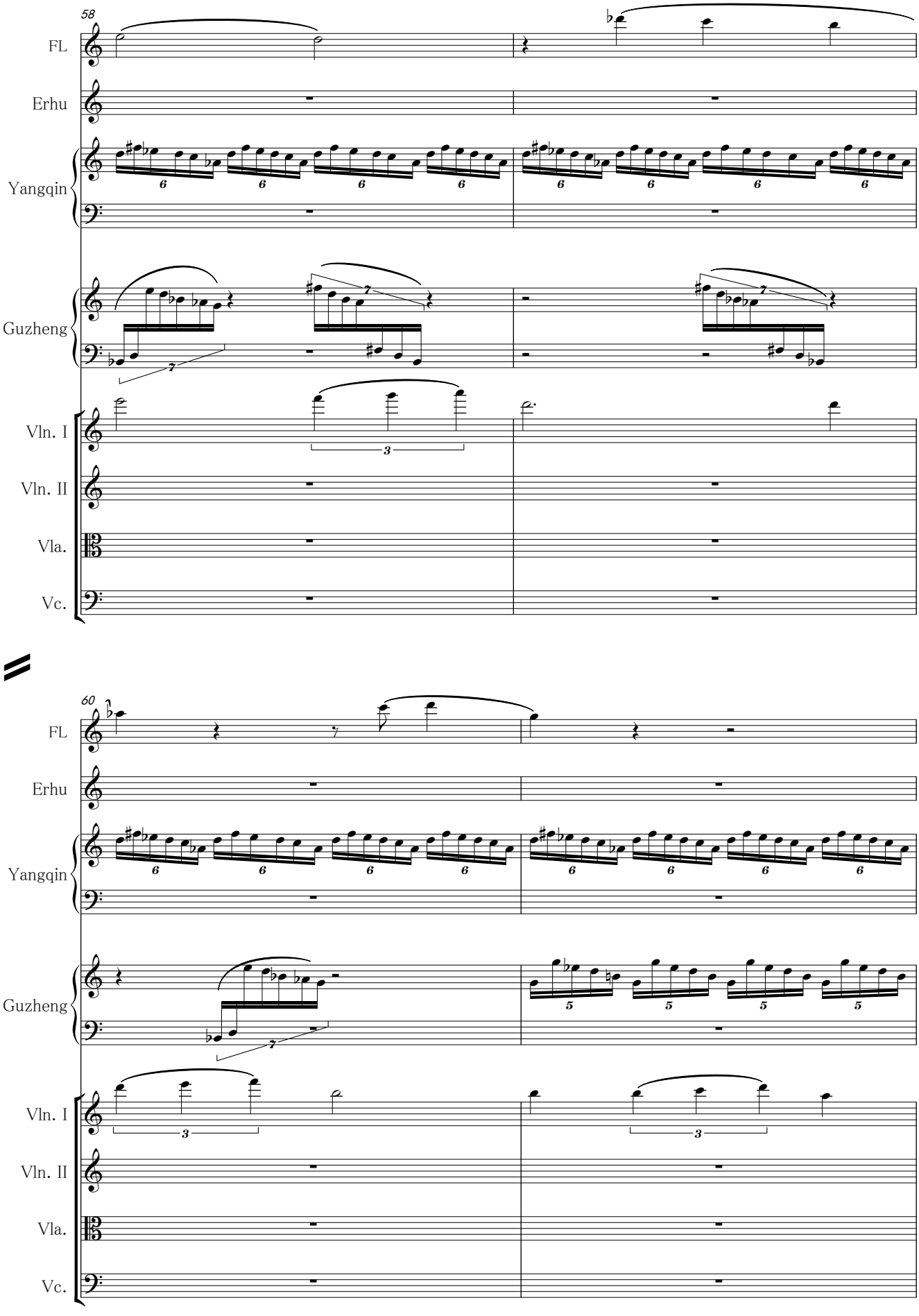
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
pp
mf
mp
56
f
ff
3
6


58
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
60
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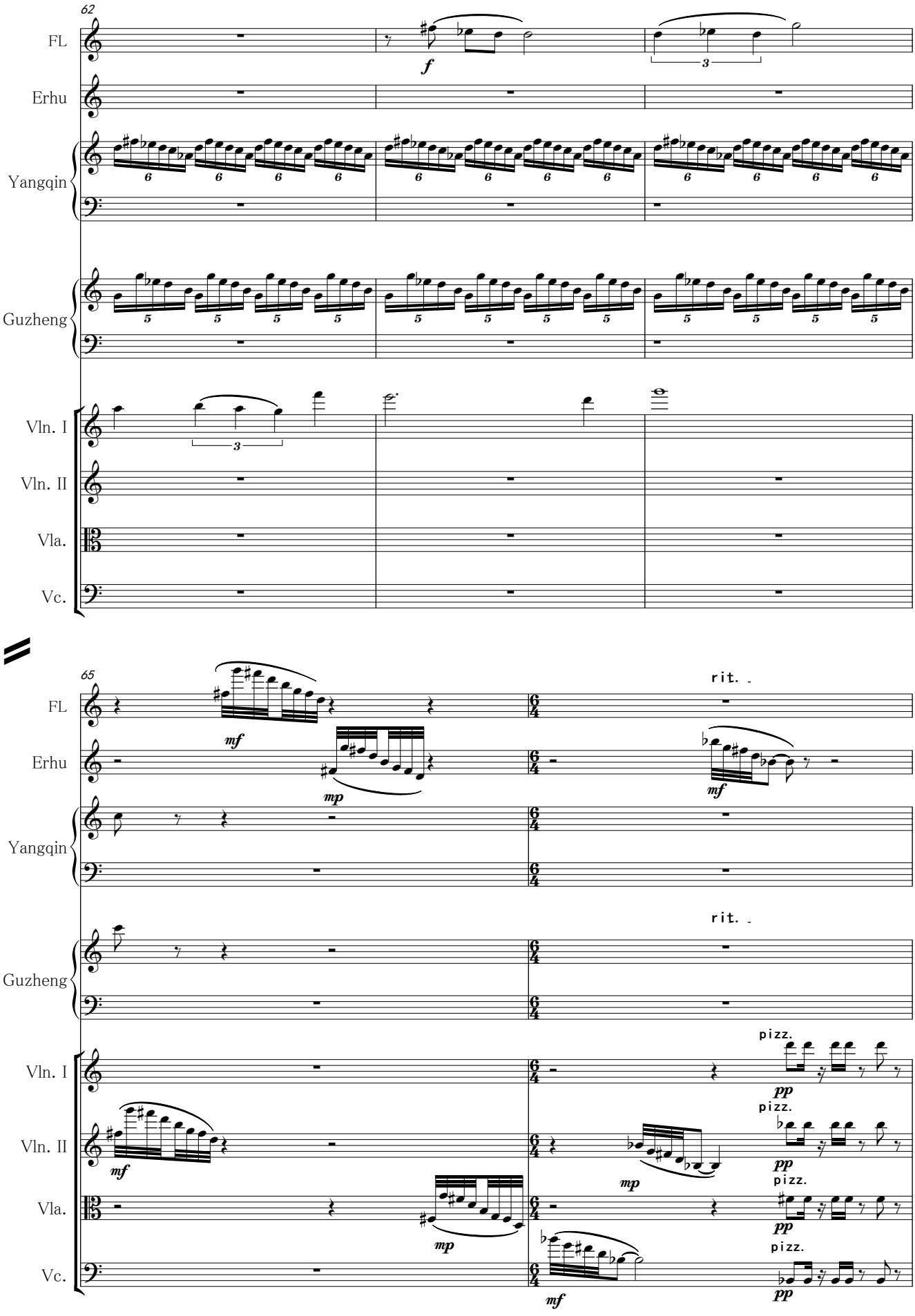
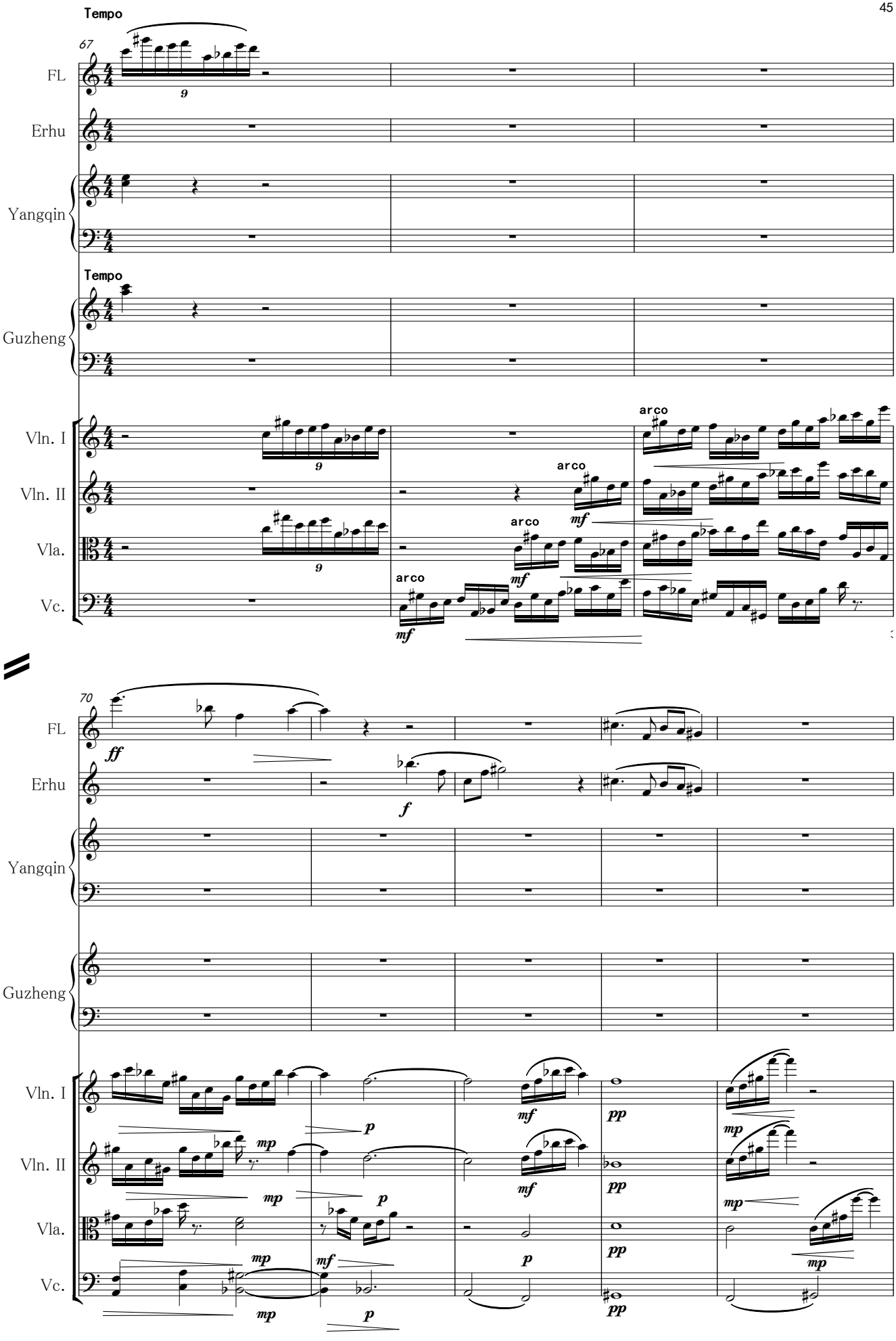
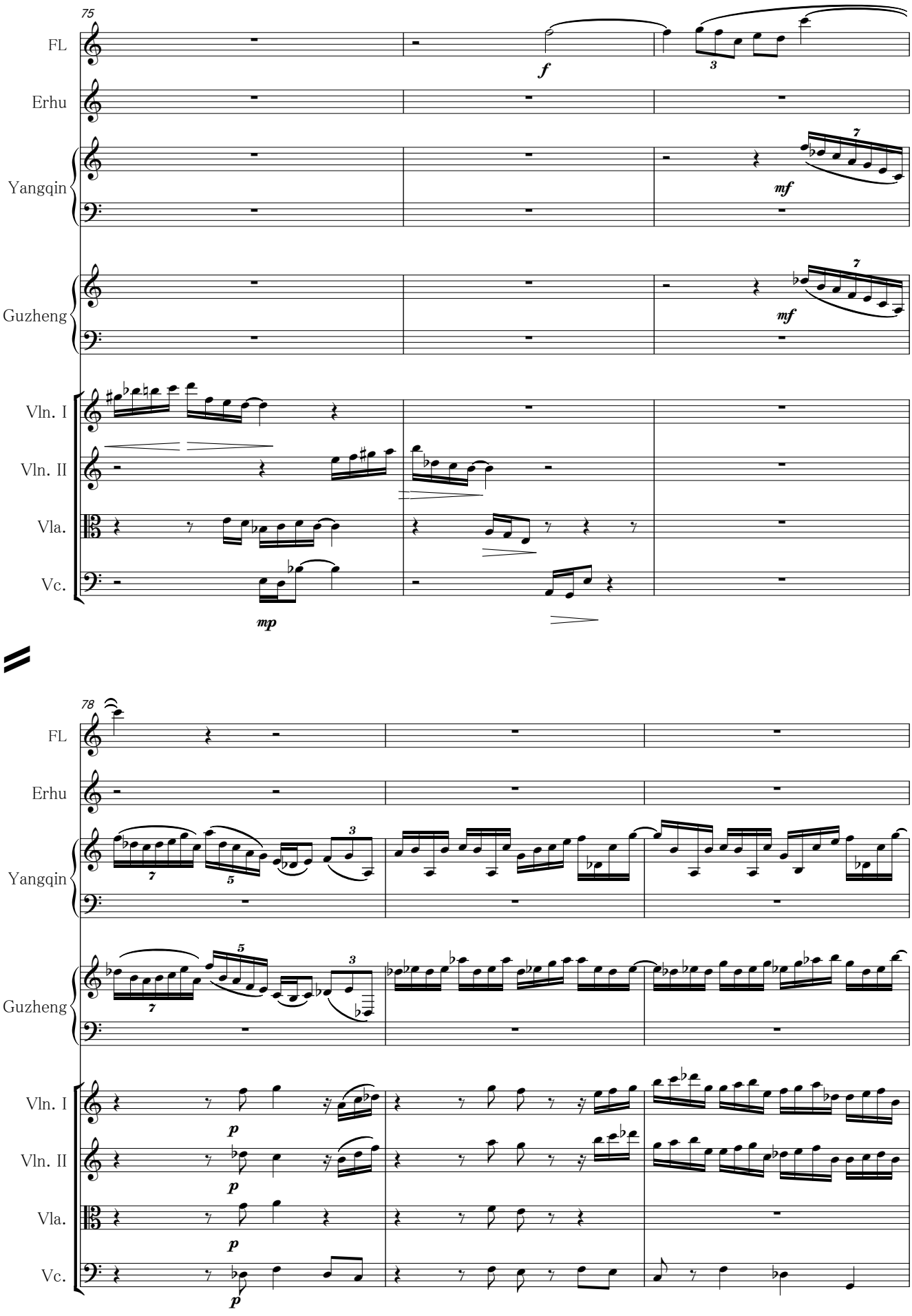
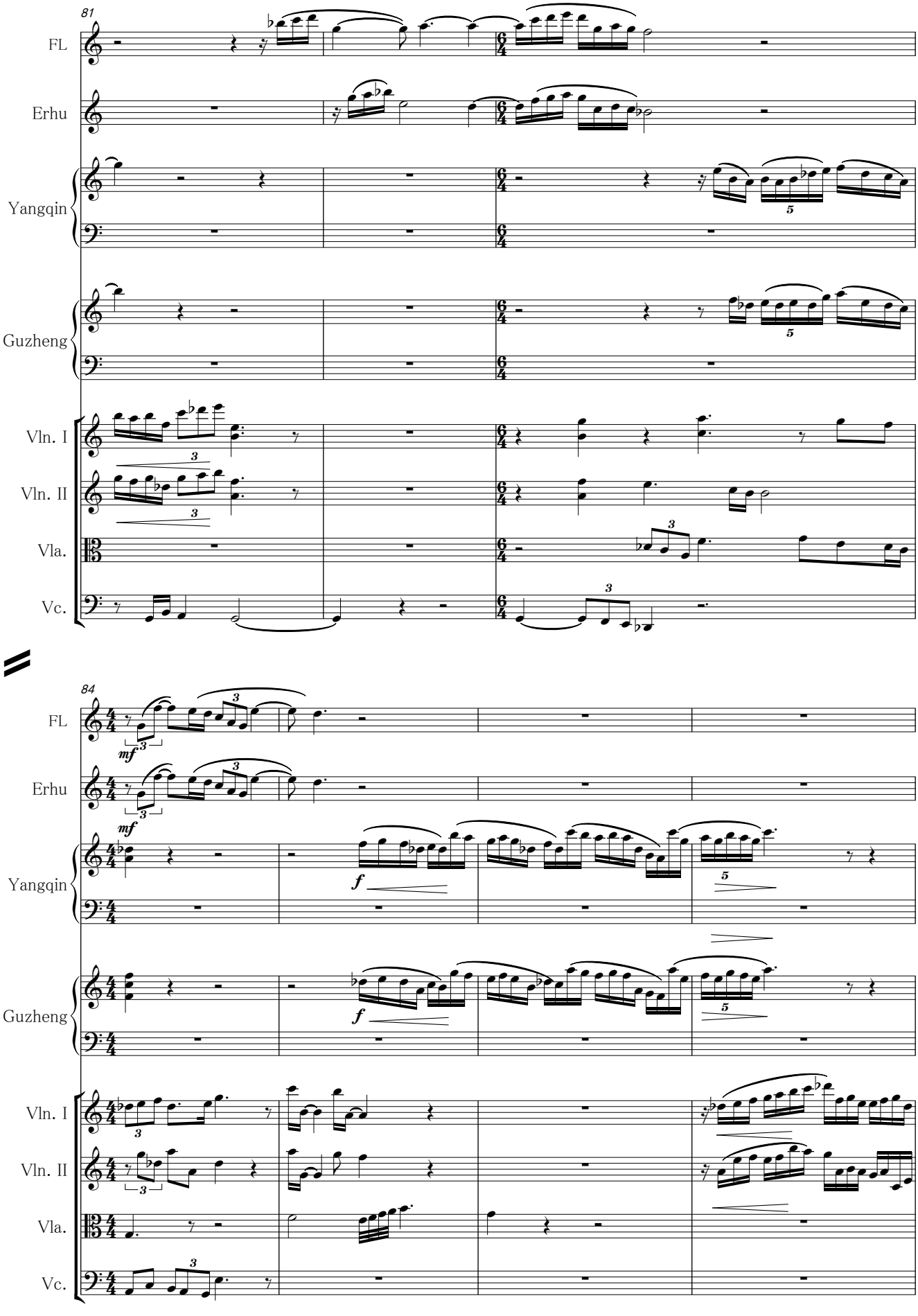
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.


62
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
f
3
65
mf
mp
rit.
pizz.
pp


Tempo
67
FL
Erhu
Yangqin
Tempo
Guzheng
Vln. I
Vln. II
Vla.
Vc.
arco
arco
arco
arco
70
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.


75
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
f
mf
mf
mp
78
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
p
p
p
p


81
FL
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Yangqin
Guzheng
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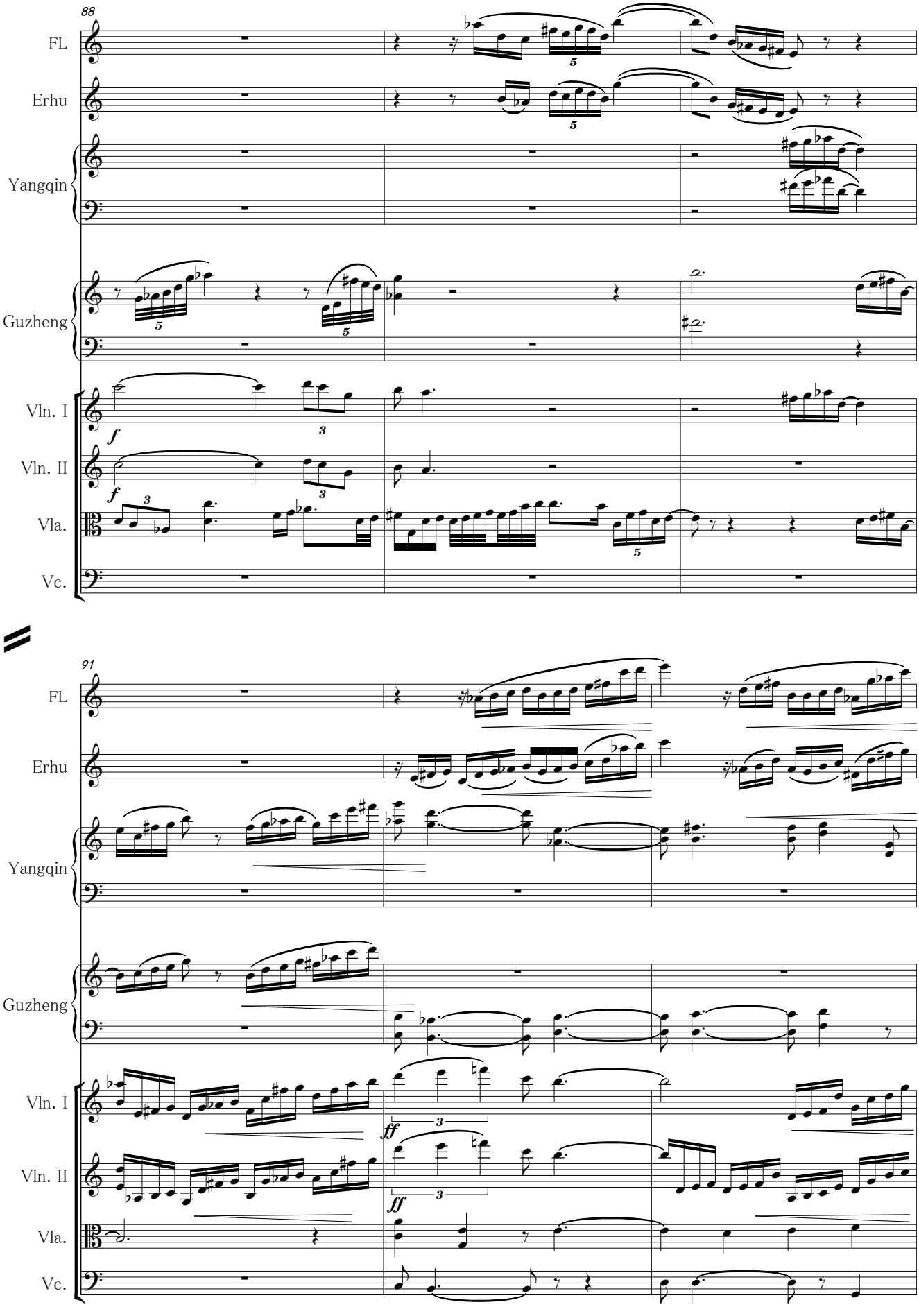
Vla.
Vc.
84
mf
f
mf
f


88
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
91
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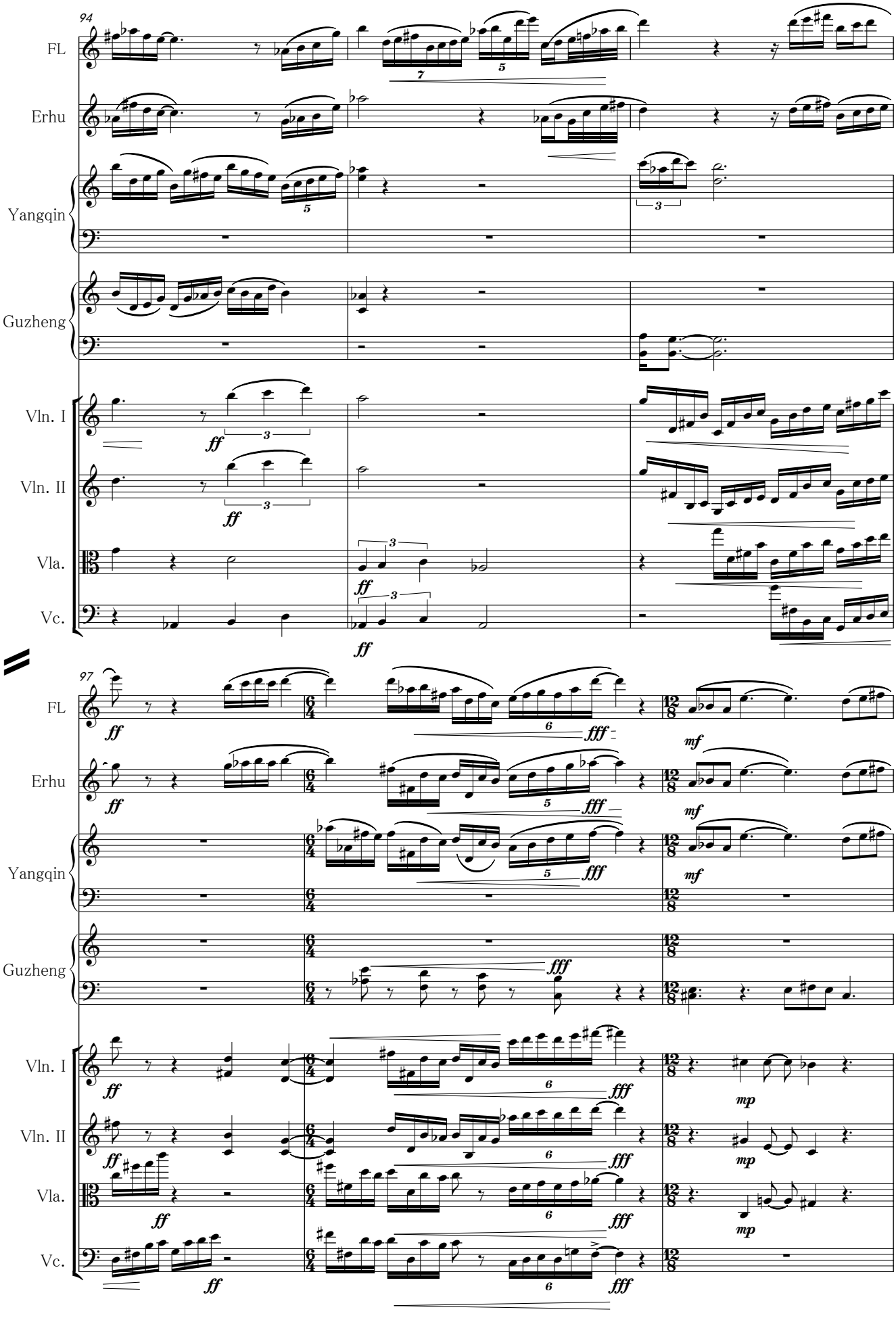
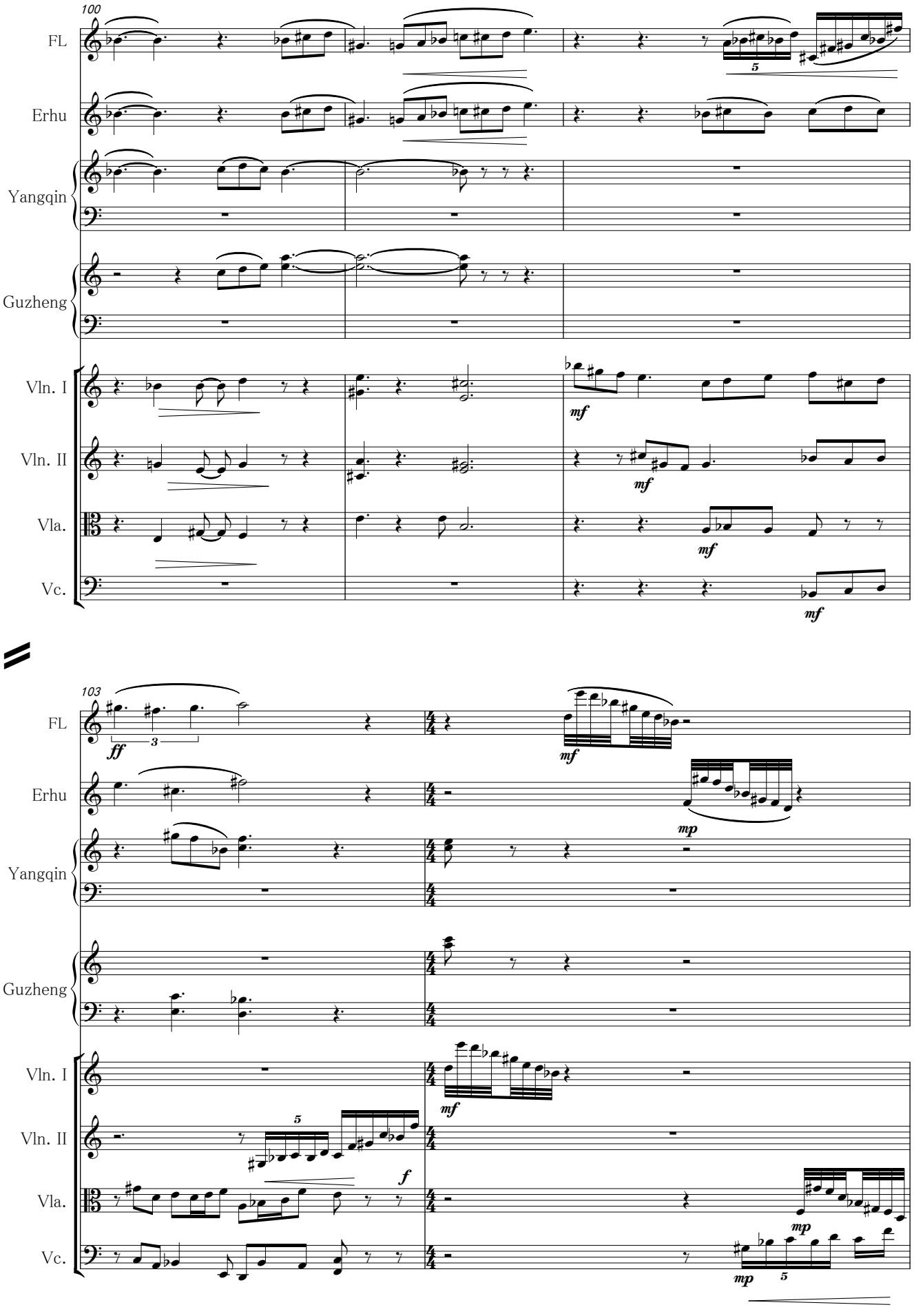
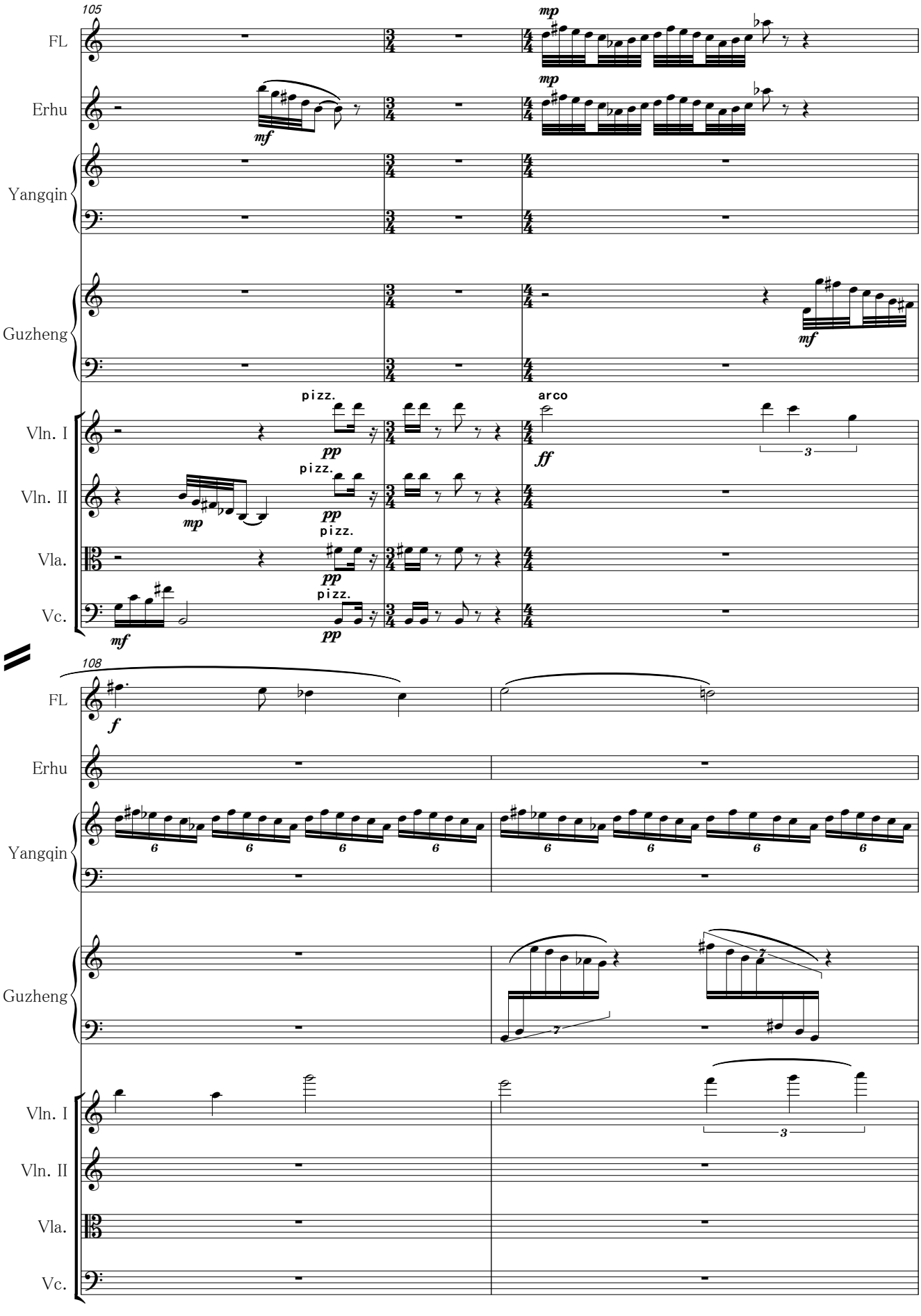
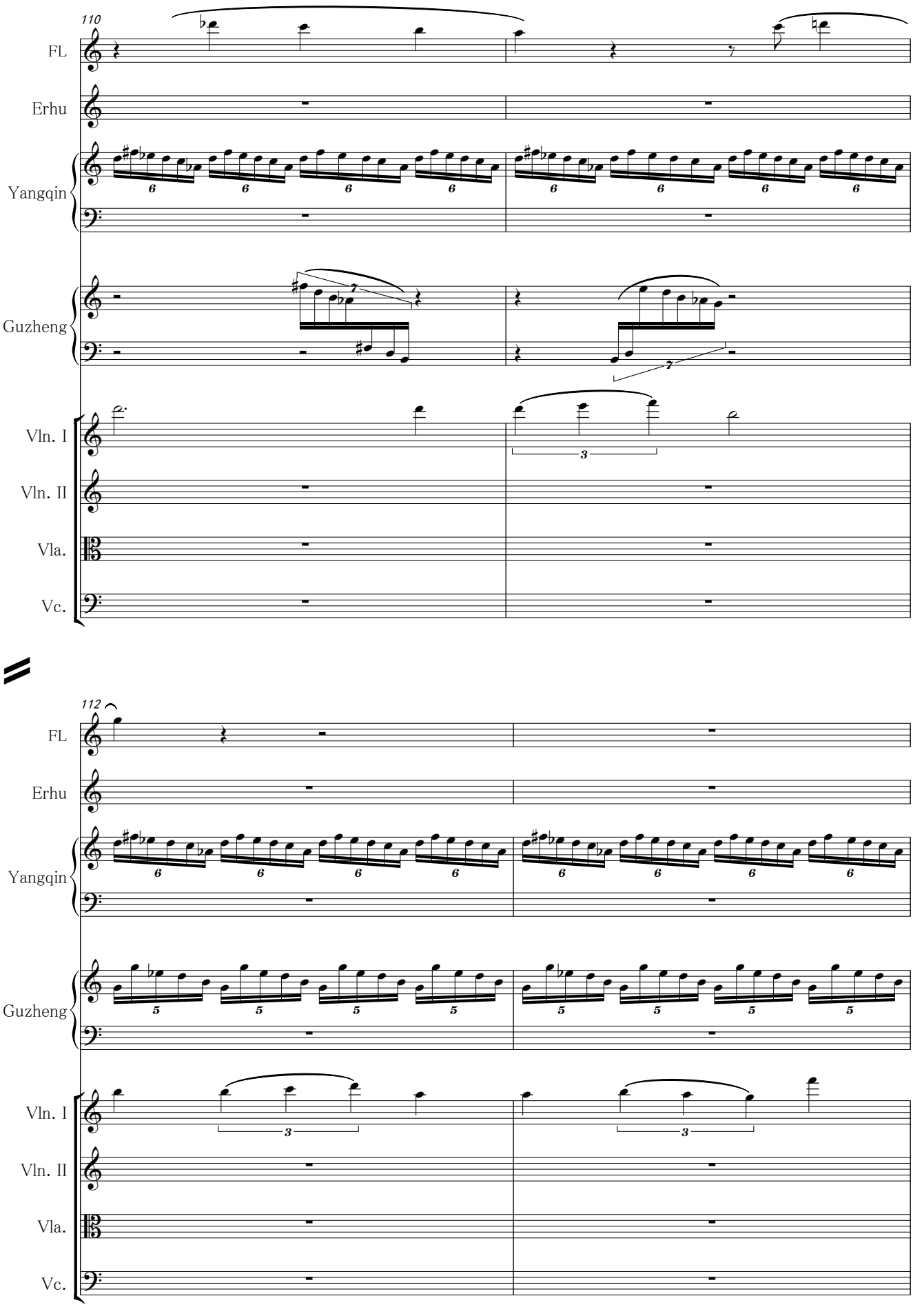
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.


94
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
ff
97
fff
mf
mp


100
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mf
103
ff
mp
f


105
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mp
mf
pizz.
pp
arco
ff
3
108
f
6
7


110
FL
Erhu
Yangqin
Guzheng
Vln. I
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Vla.
Vc.
112
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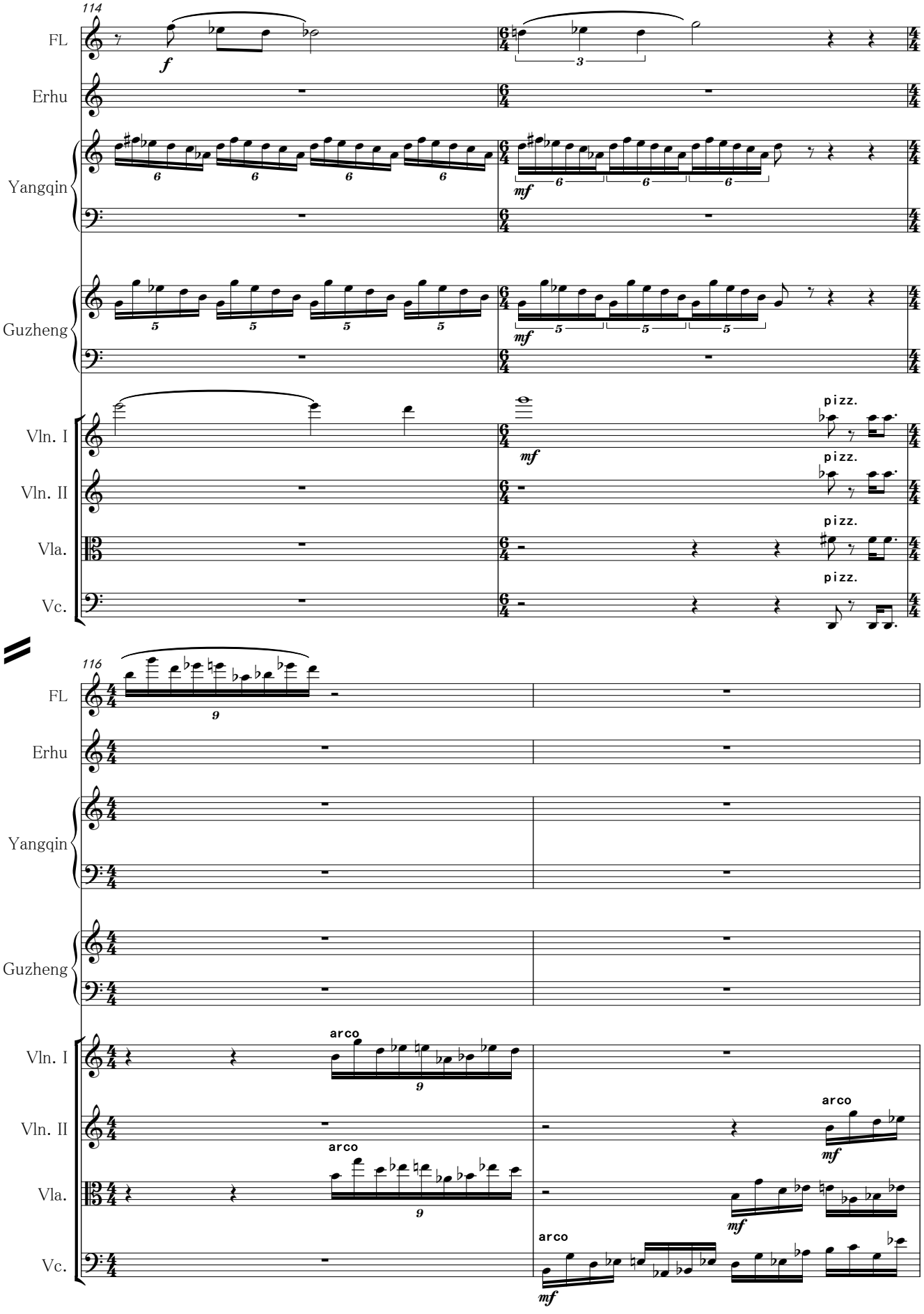
Guzheng
Vln. I
Vln. II
Vla.
Vc.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Guzheng
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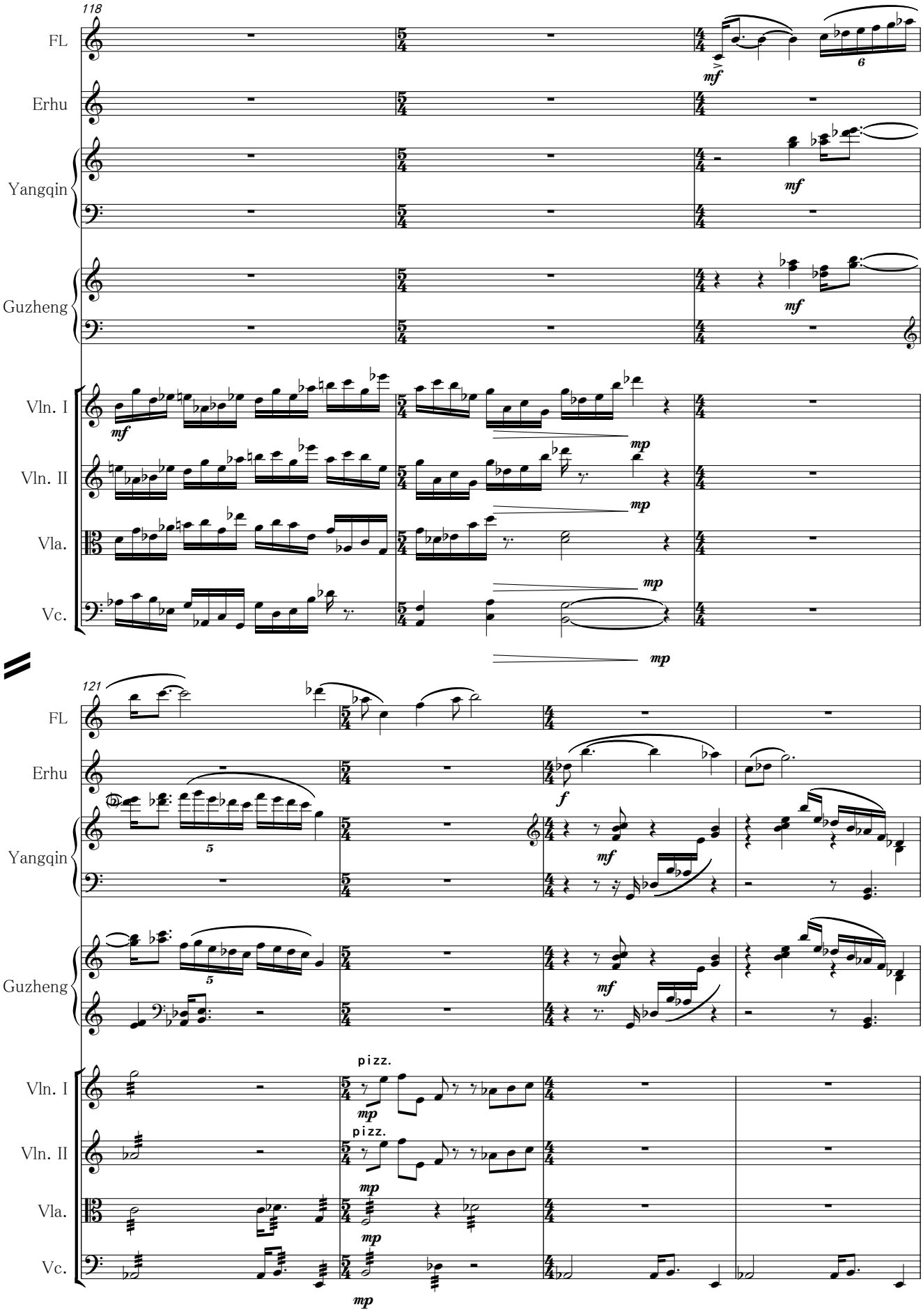
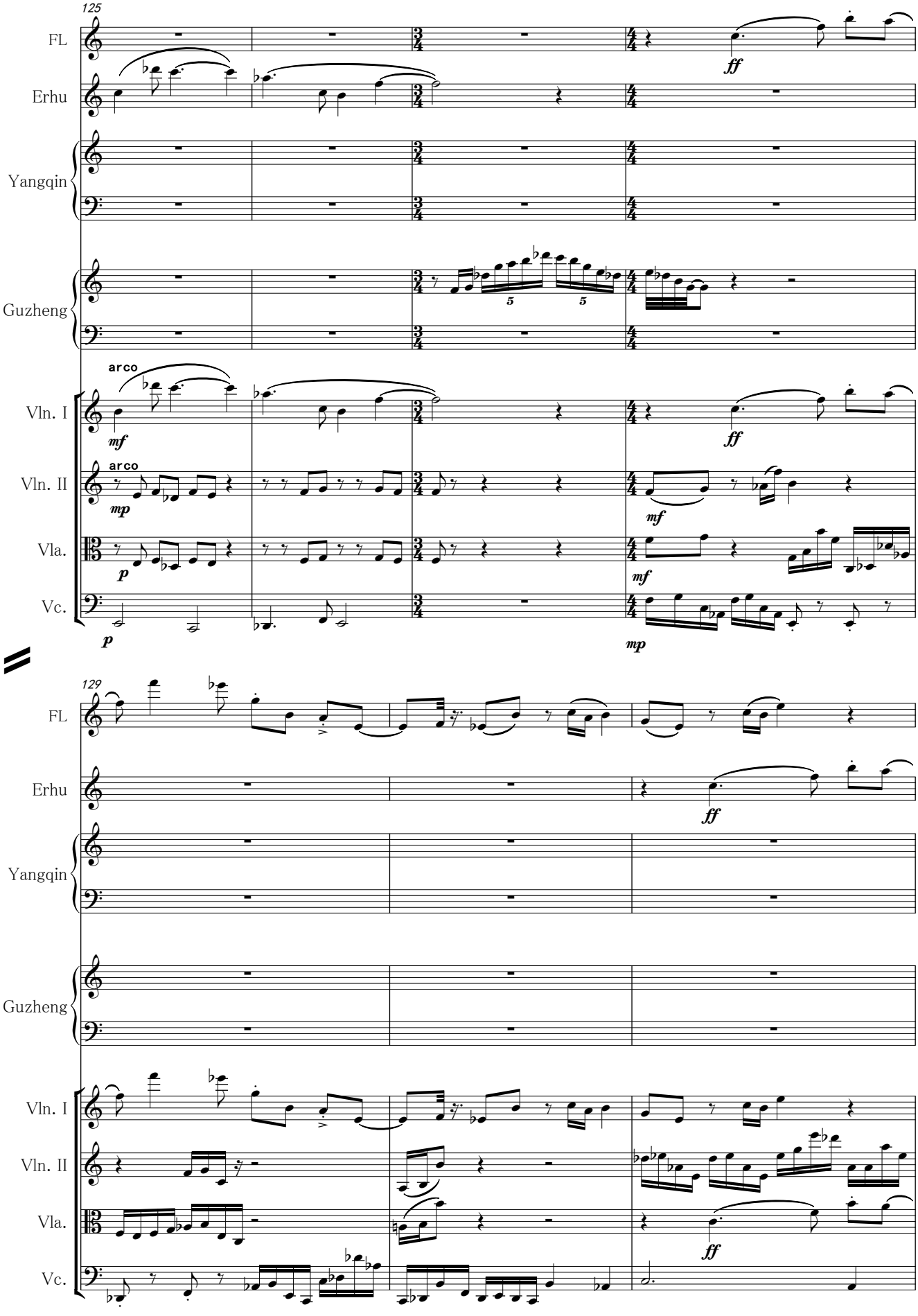
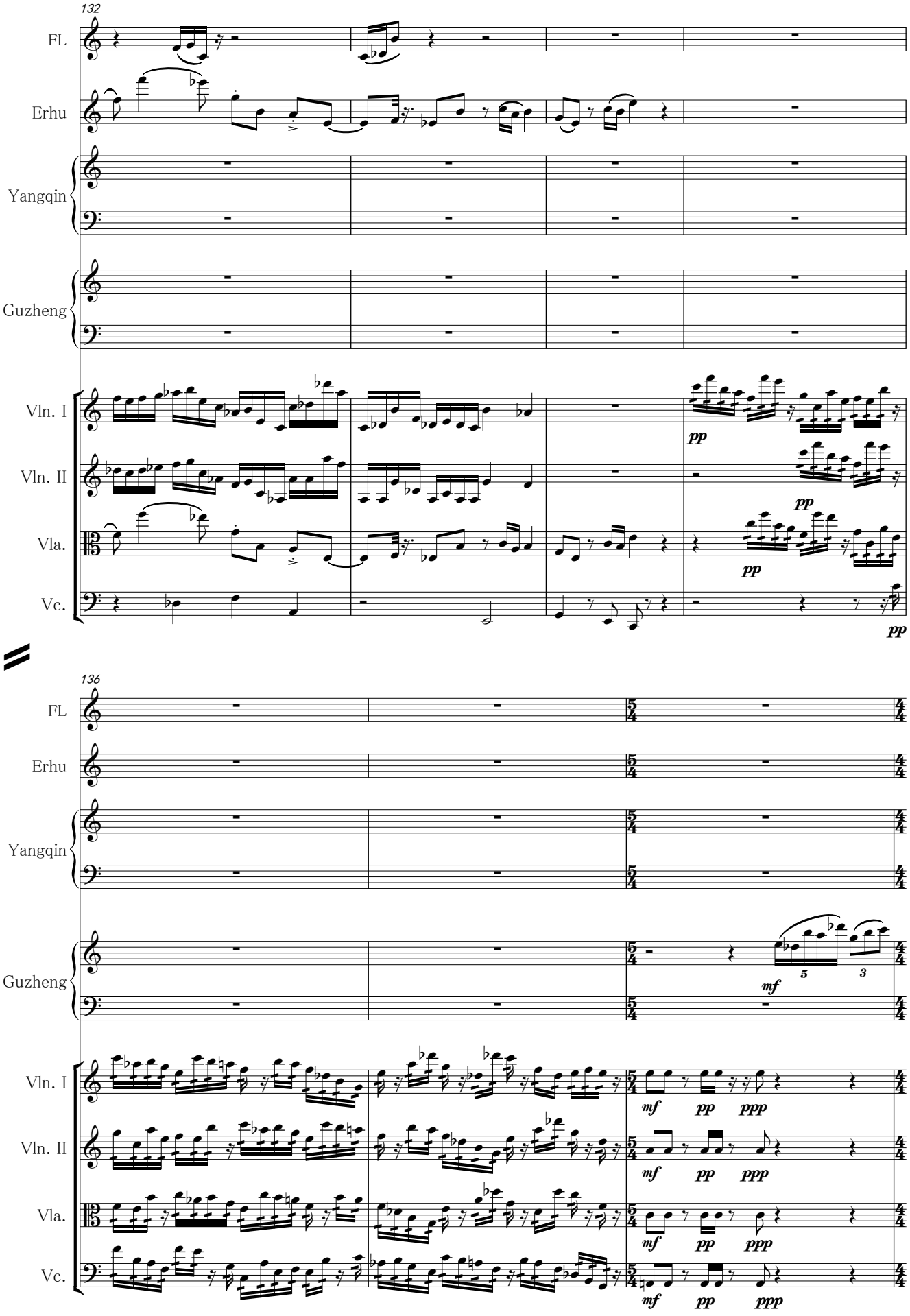
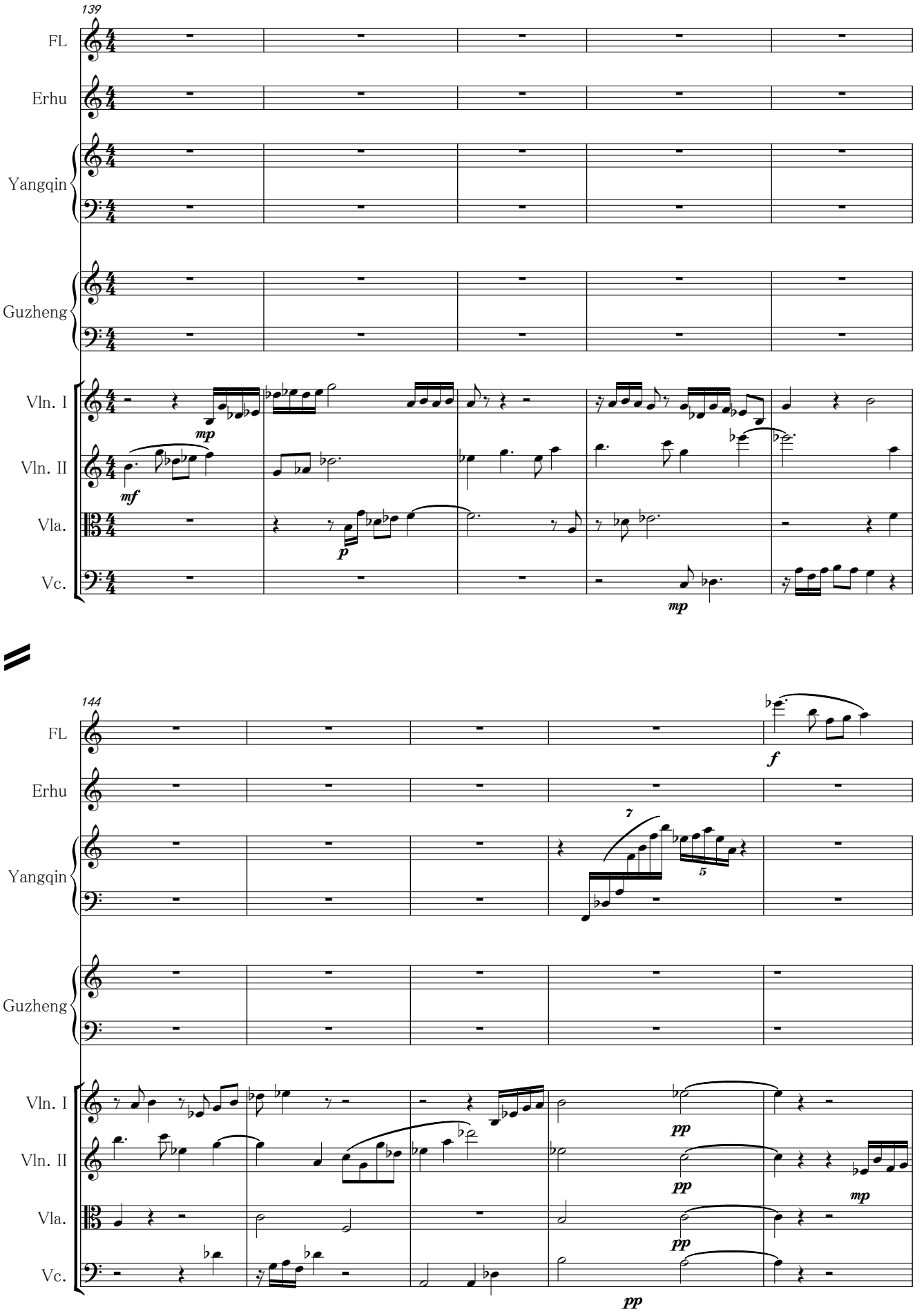
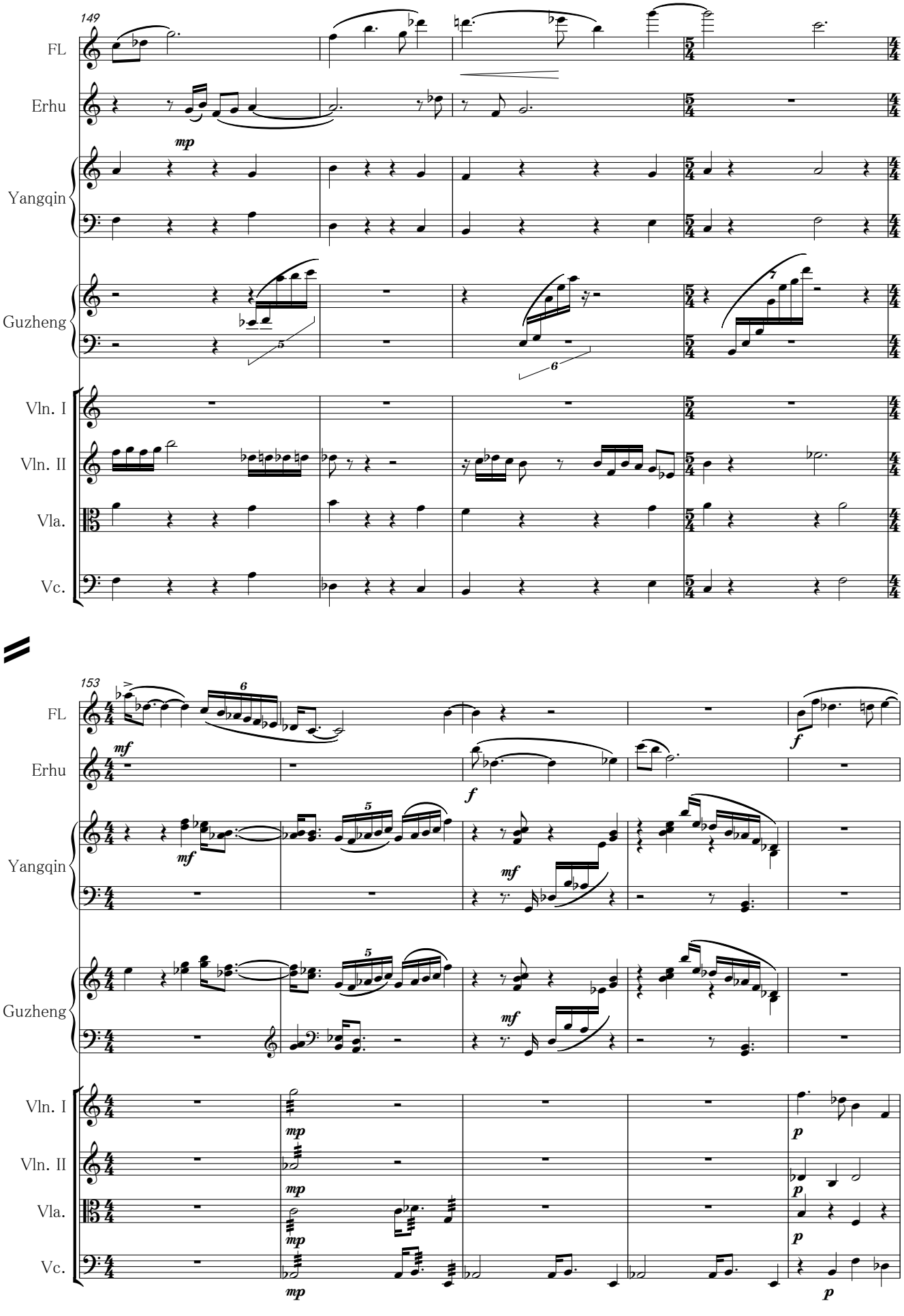
Vla.
Vc.
f
mf
pizz.
116
arco


118
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mf
mp
f
121
pizz.


125
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
arco
arco
129


132
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp
pp
136
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
5
3
mf
mf
pp
ppp
mf
pp
ppp
mf
pp
ppp
mf
pp
ppp


139
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mp
mf
p
mp
144
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
f
7
5
pp
pp
pp
mp
pp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FL
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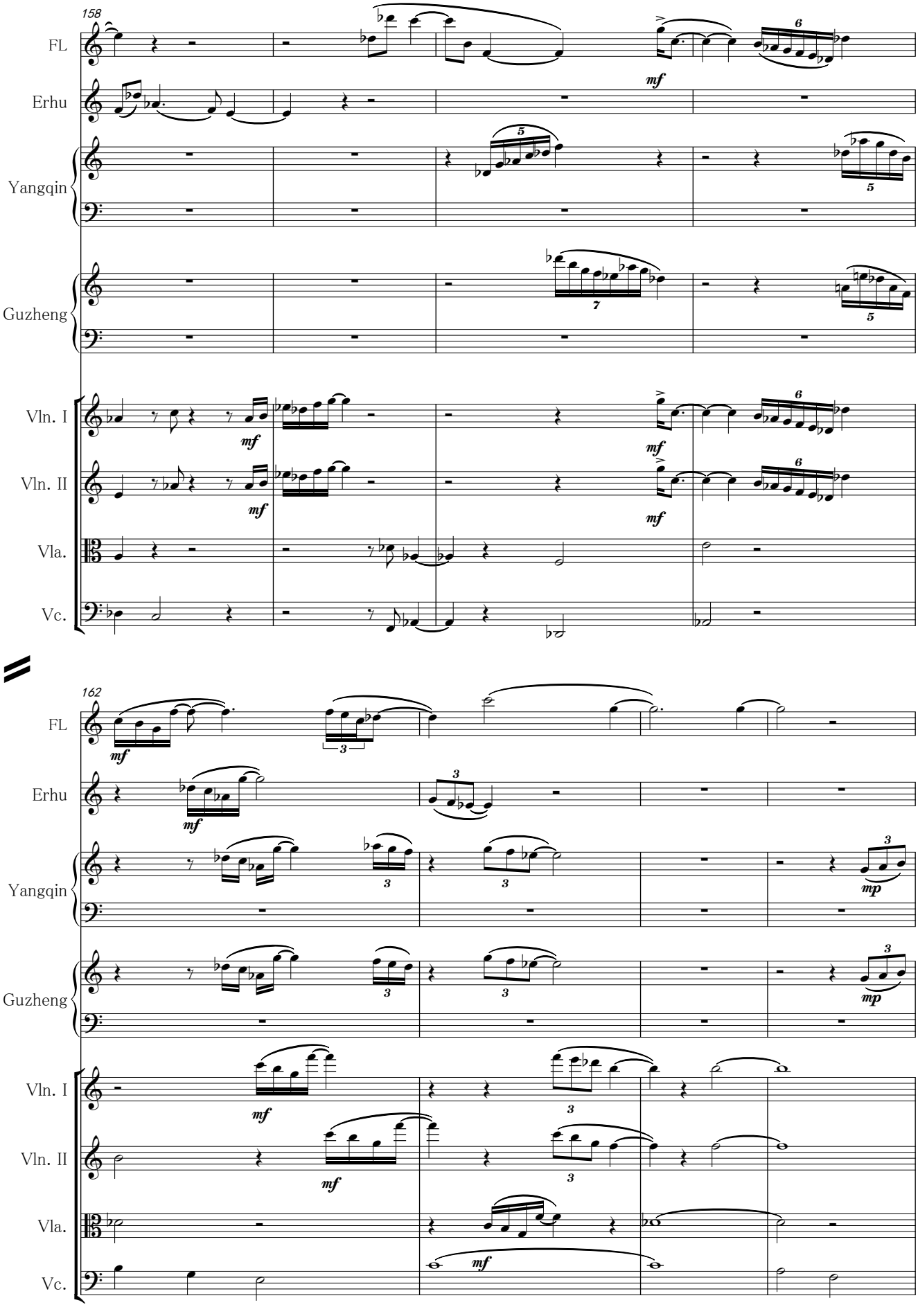
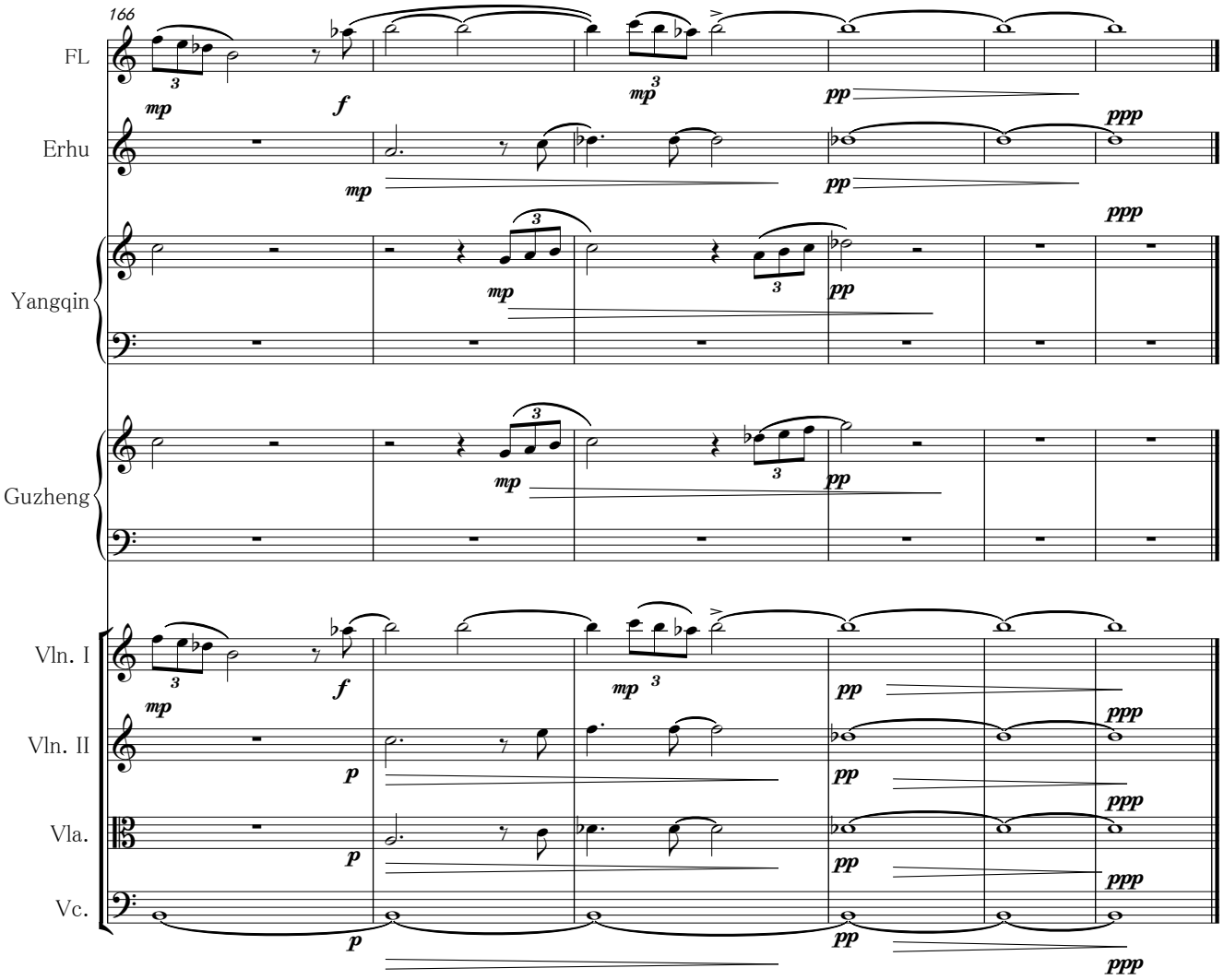
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mp
153
mf
f
p


158
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mf
162
mp


166
FL
Erhu
Yangqin
Guzheng
Vln. I
Vln. II
Vla.
Vc.
mp
f
pp
ppp
p

Trio

for violin, cello and piano

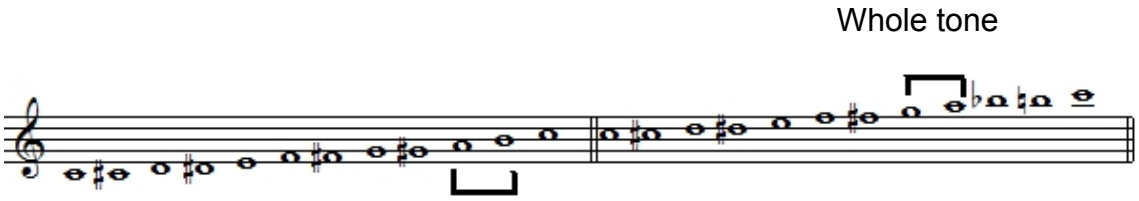
Trio

for violin, cello and piano

Note on movement 1

(1) **Scale**：

Example 4



(2) **Structure**: binary form AB+coda

Section A (bars 1-16), divides into two phrases.

First phrase (bars 1-10)

Lyrical theme is played on the violin, echoed in cello and piano.

Second phrase (bars 11-16)

The theme repeats and is varied, first by the violin and cello. then together with piano in a richer texture of chords and harmony.

Section B（bars 17—39）

First phrase（bars 17–27）

A theme expressing elegance and joy melody is played by the violin, imitated by the cello imitate a fifth lower after two beats while the piano

treble part has a liquid, flowing accompaniment. The music rises to a climax in bar 24 then gradually subsides again.

Second phrase (bars 28–39)

From bar 28 the piano treble part has the theme, with canonic imitation at the fifth below. From bar 31, the theme begins to change and develop. In bar 34 the theme appears alternately in each instrument, preparing for the cadence. The theme is played first by the violin, then cello has a responding, retrograde version in 35 bar. In 36 bar the theme comes in the piano part again, with the violin giving a retrograde in 37 bar, then each instrument joins into the same rhythm.

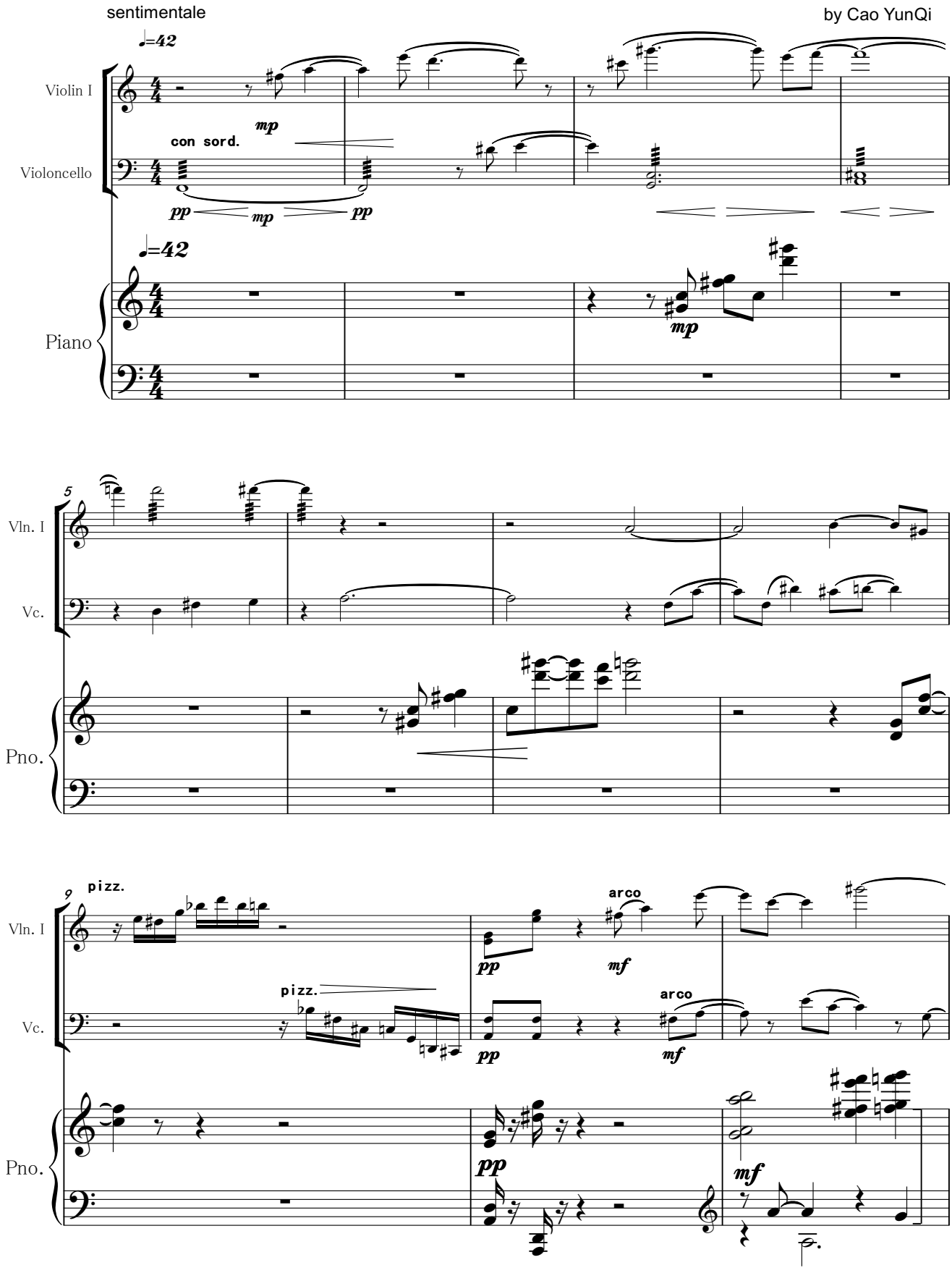
The conclusion（bars 40–42）

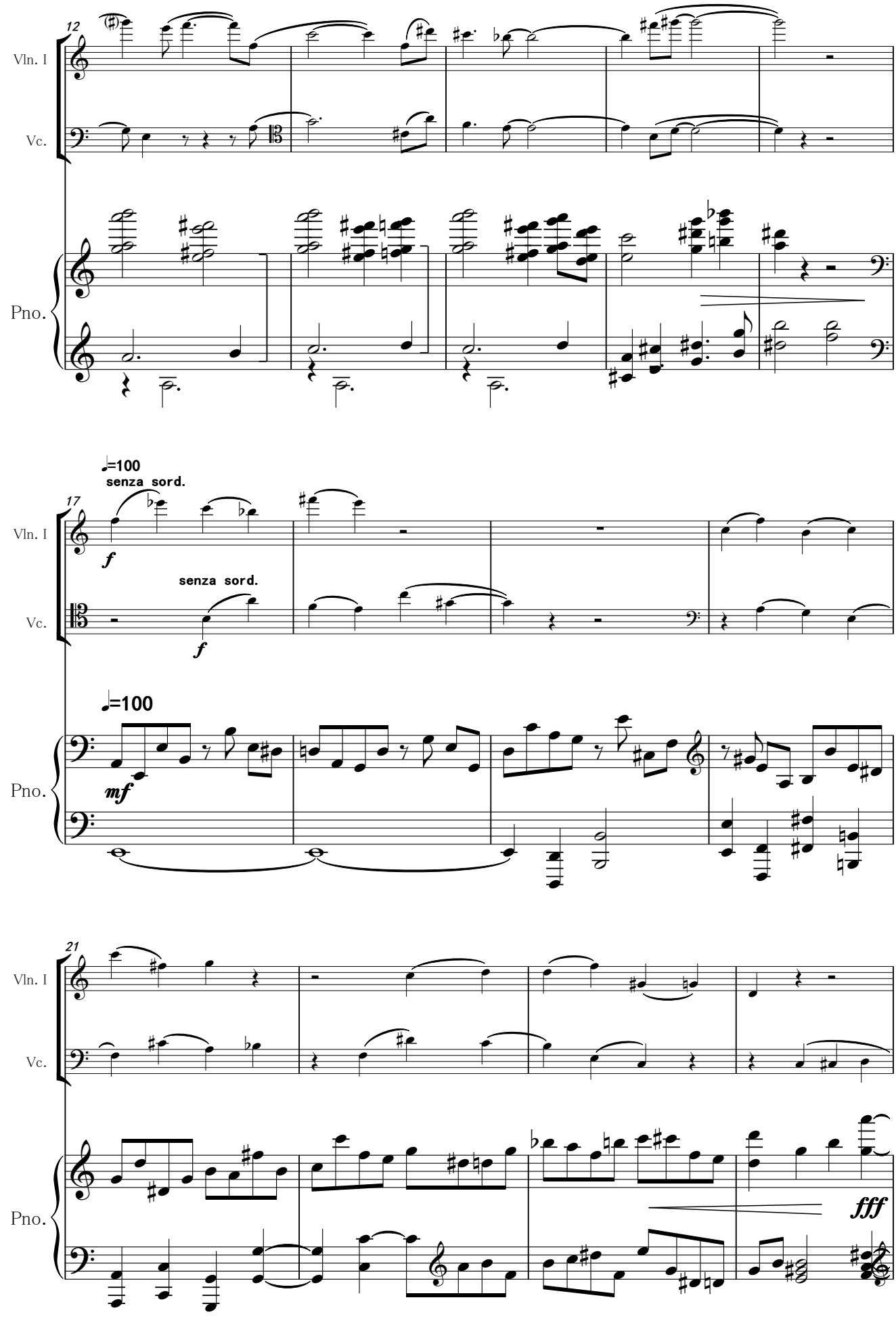
The theme appears in all the parts from top to bottom, echoing the first theme, In order to achieve a complete and unified music.

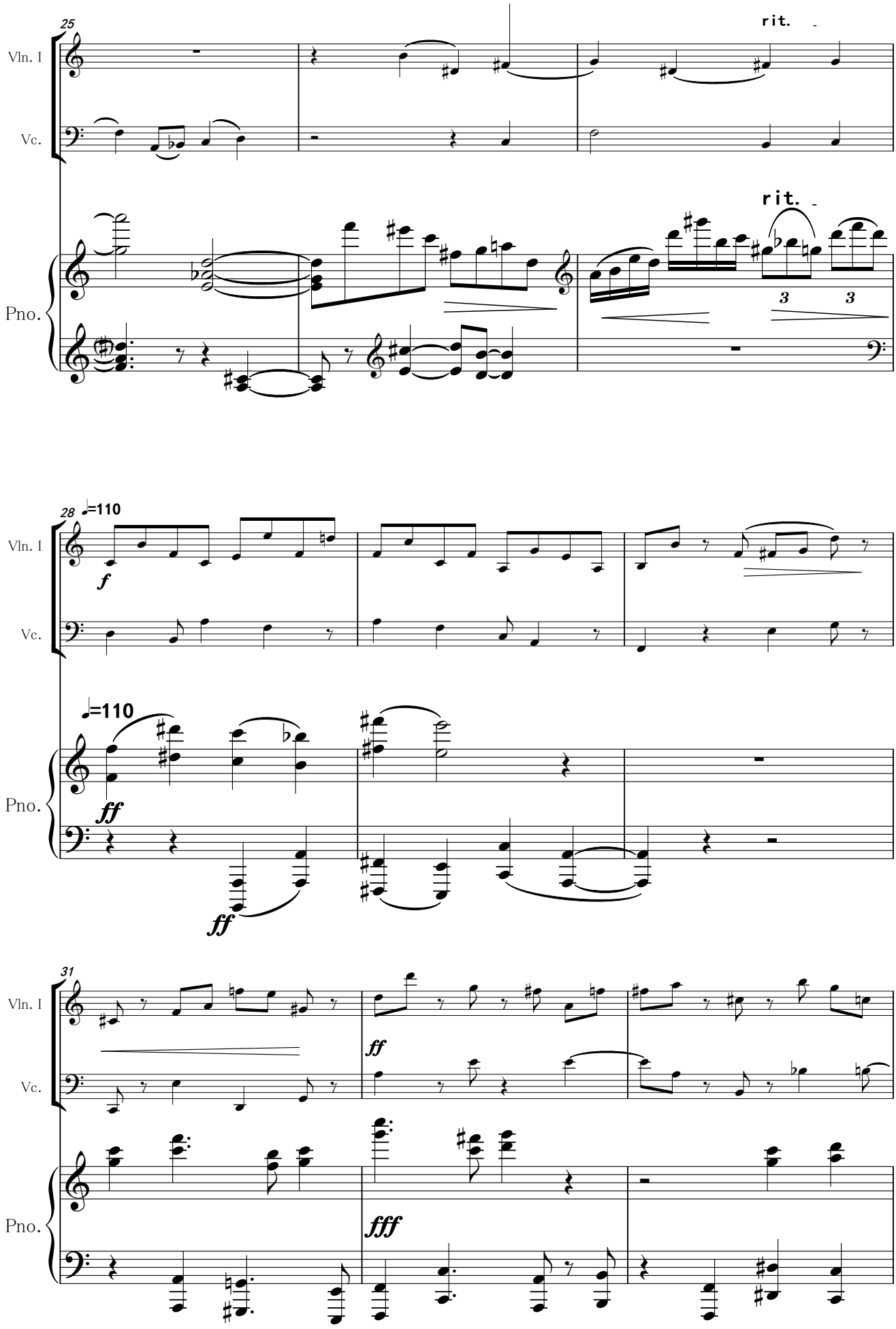
Duration: 2’31”

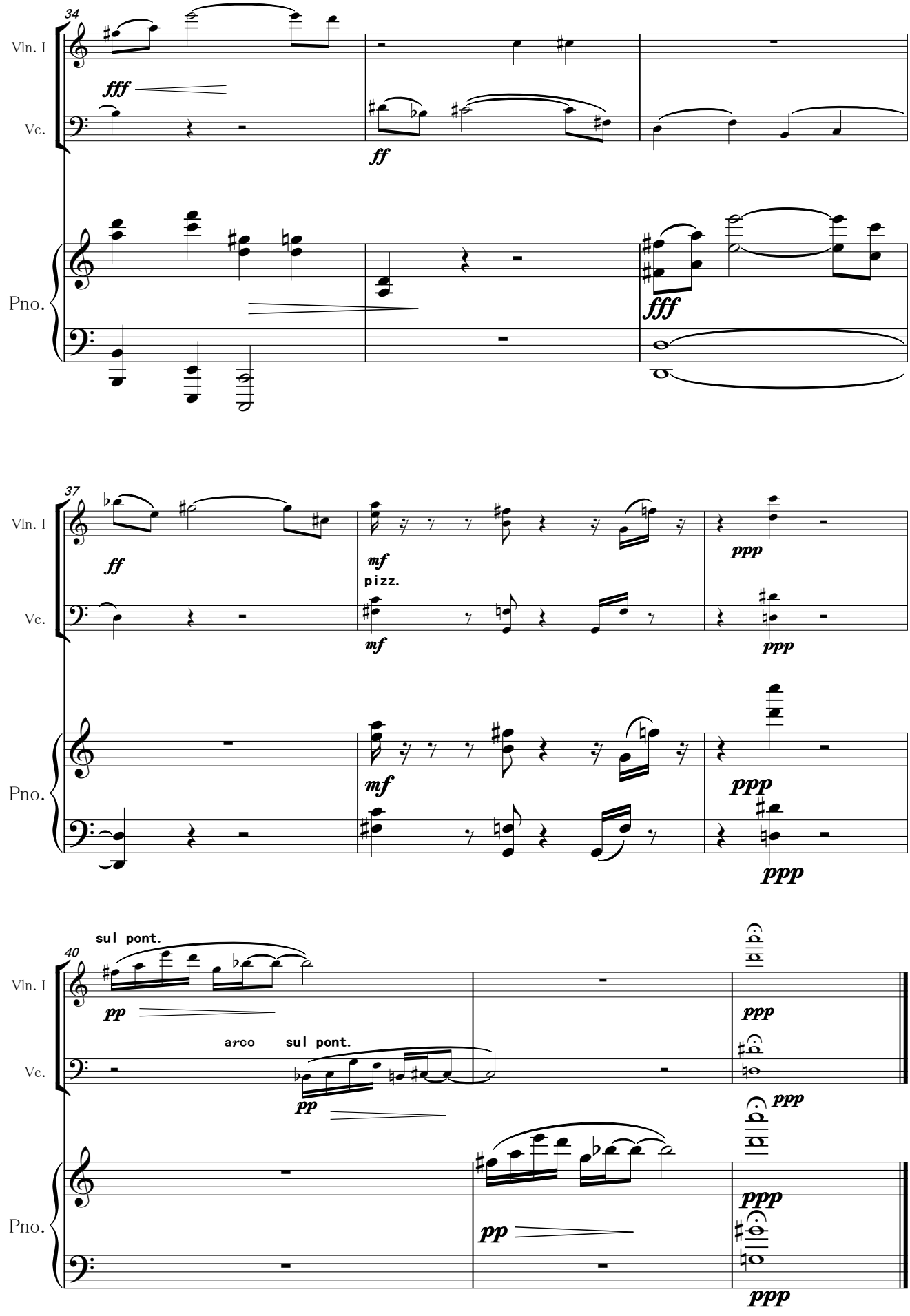
Trio

I


sentimentale
by Cao YunQi
♩=42
Violin I
Violoncello
con sord.
mp
pp
mp
pp
♩=42
Piano
mp
5
Vln. I
Vc.
Pno.
9
pizz.
Vln. I
Vc.
pizz.
pp
arco
mf
pp
arco
mf
Pno.
pp
mf


12
Vln. I
Vc.
Pno.
♩=100
senza sord.
17
Vln. I
f
senza sord.
Vc.
f
♩=100
Pno.
mf
21
Vln. I
Vc.
Pno.
fff


25
Vln. I
Vc.
Pno.
rit.
rit.
3
3
28
♩=110
f
♩=110
ff
ff
31
Vln. I
Vc.
Pno.
ff
fff


34
Vln. I
Vc.
Pno.
fff
ff
fff
37
ff
mf
pizz.
mf
ppp
mf
ppp
ppp
40
sul pont.
pp
arco
sul pont.
pp
ppp
ppp
pp
ppp
ppp

Trio

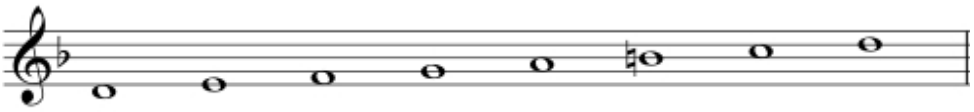
for violin, cello and piano

Note on movement 2

1 **Scale**：

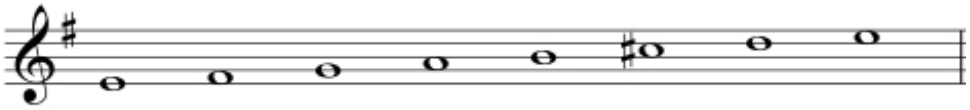
(1) Chinese seven tone mode: D yayue yu (this has the bianzi tone, which is below two degrees below the zi tone) [bars 1－19]

Example 5



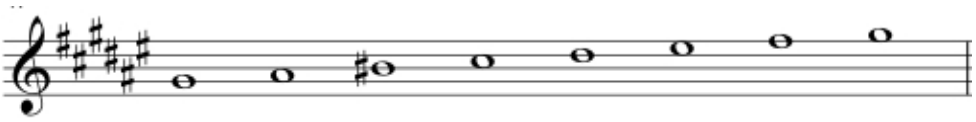
(2) E yayue yu mode (includes bianzi tone) [bars 20－41]

Example 6



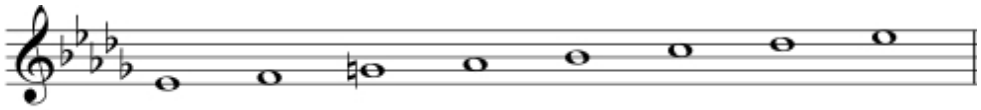
(3) G# yayue shang mode (includes bianzi tone) [bars 42－46]

Example 7



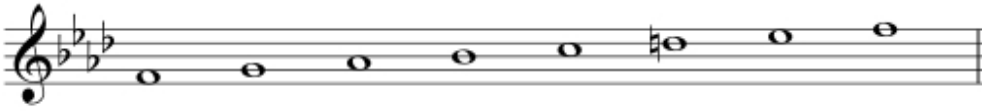
(4) E^{b} yayue shang mode (includes bianzi tone) [bars 47－50]

Example 8



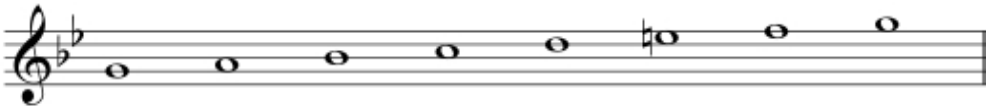
(5) F yayue yu mode (includes bianzi tone) [bars 51—54]

Example 9



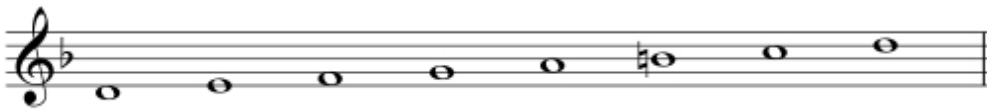
(6) G yayue yu mode (includes bianzi tone) [bars 55—64]

Example 10



(7) D yayue yu mode (includes bianzi tone) [bars 65—75]

Example 11



Source of melodic style: folk music of the Minnan region, Fujian, China

2 **Structure**:

Trilogy form: A B C

Section A（bars 1－19)

Lyrical and slightly melancholy theme played by violin.

The first phrase（bars 1—11）is presented by violin and piano together. Then, the theme is developed.

The second phrase（bars 12—19) has the theme further developed on violin. From bar 16 the violin uses a higher register.

Section B（bars 20－64）

The first phrase（bars 20—41）has the piano appearing in the treble, then strings play the themes in sequence. The cello develops the themes from bar 32 onwards, joined by violin. The atmosphere becomes more sad.

The second phrase（bars 42—50）introduces an accompaniment in triplets, allowing melancholy to be released, and a feeling of optimism to return.

The third phrase（(bars 51—64）presents the climax of the music, utilizing upper and lower registers of the piano in dense triads. Dynamics increase against contrasting string parts. Violin and cello gradually move towards the climax in octaves.

Section C（bars 65－75）

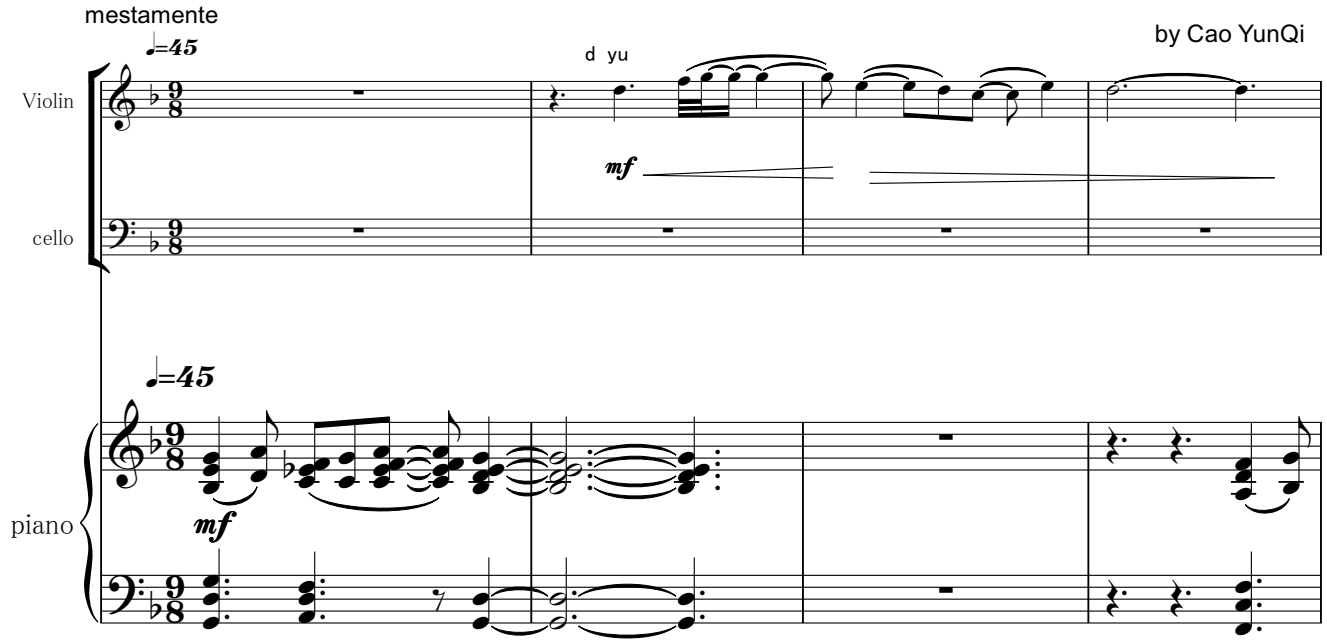
The first phrase（bars 65—68）has a homophonic summary of themes. Bars 65-66 of the cello part are an inversion of the violin part in bars 6-7. Other compositional devices include rhythmic augmentation of earlier themes.

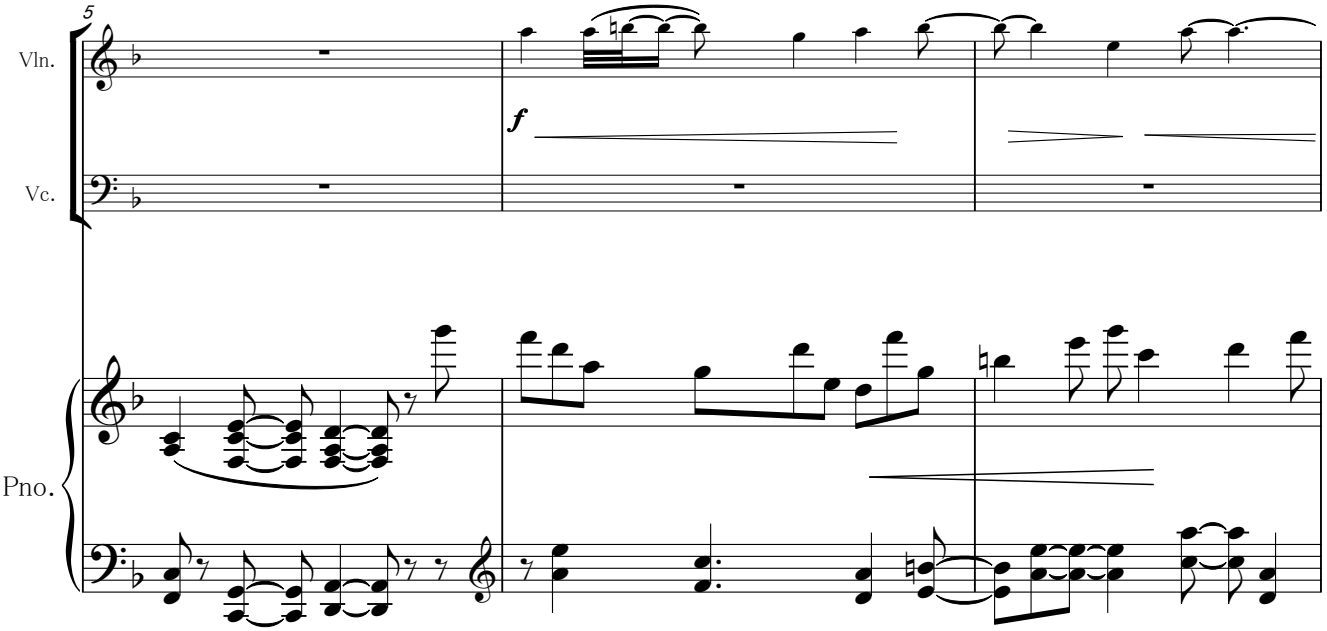
The second phrase（bars 69—75）brings the movement to a quiet end.

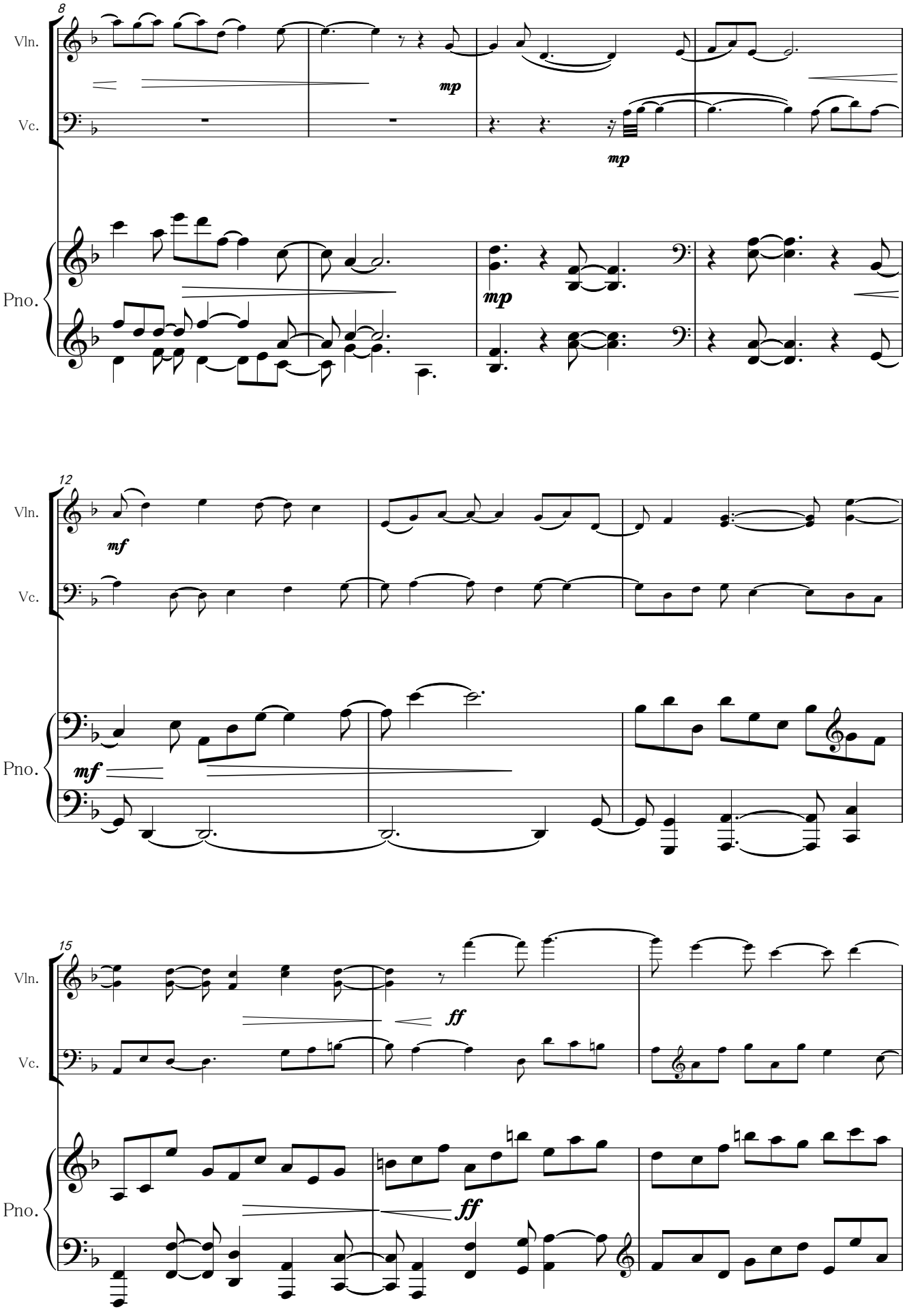
Duration: 6’50”

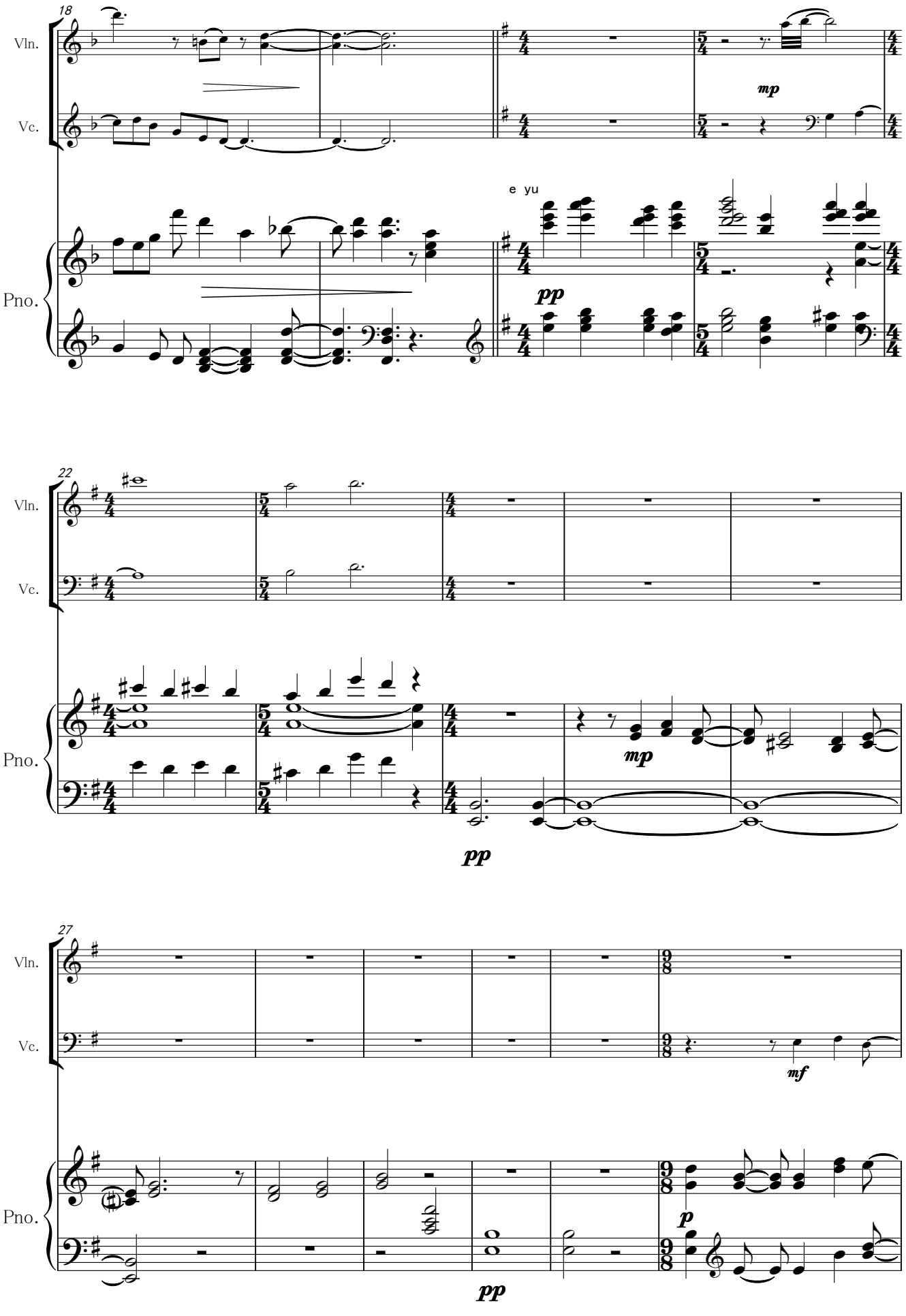
Trio

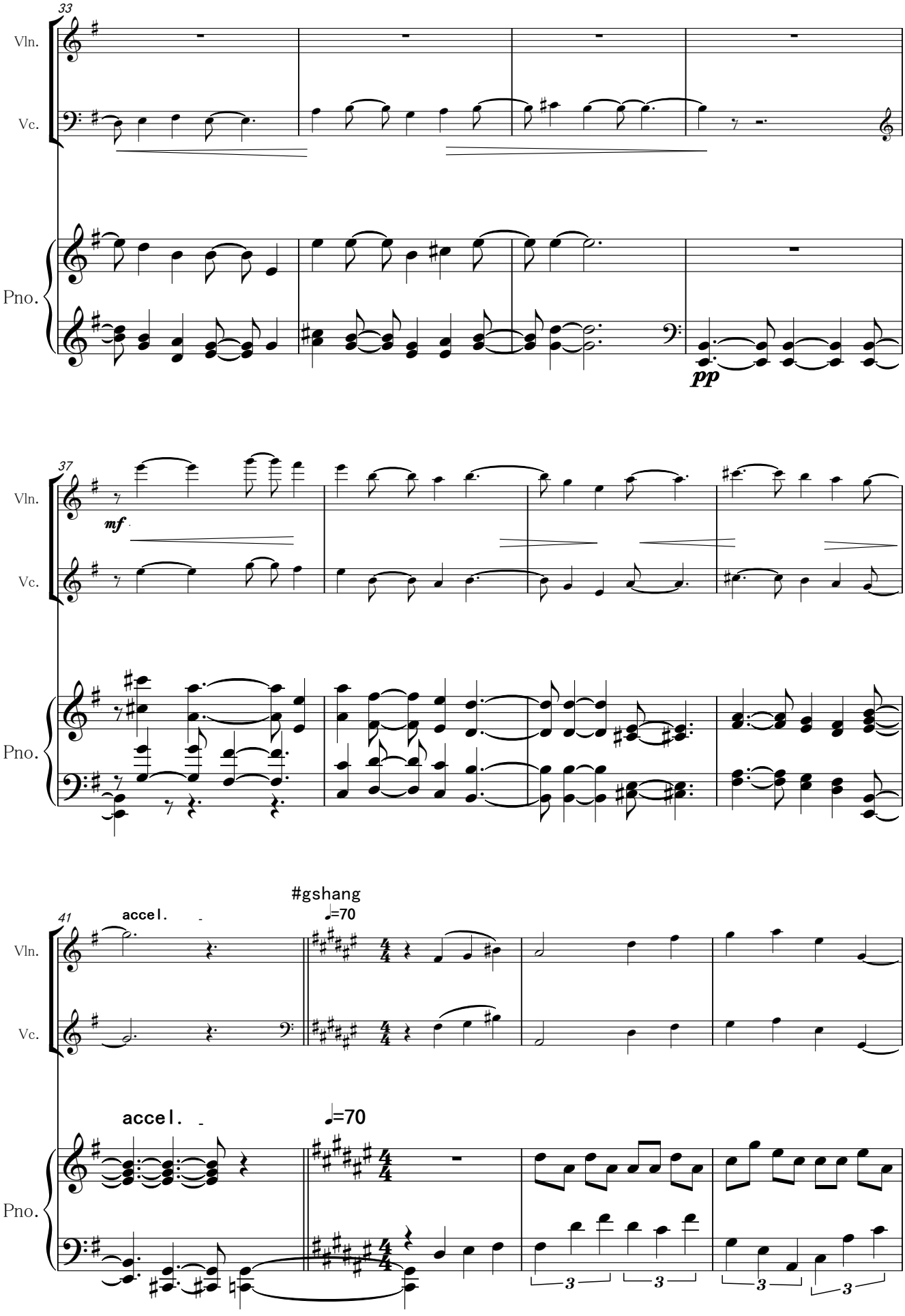
II

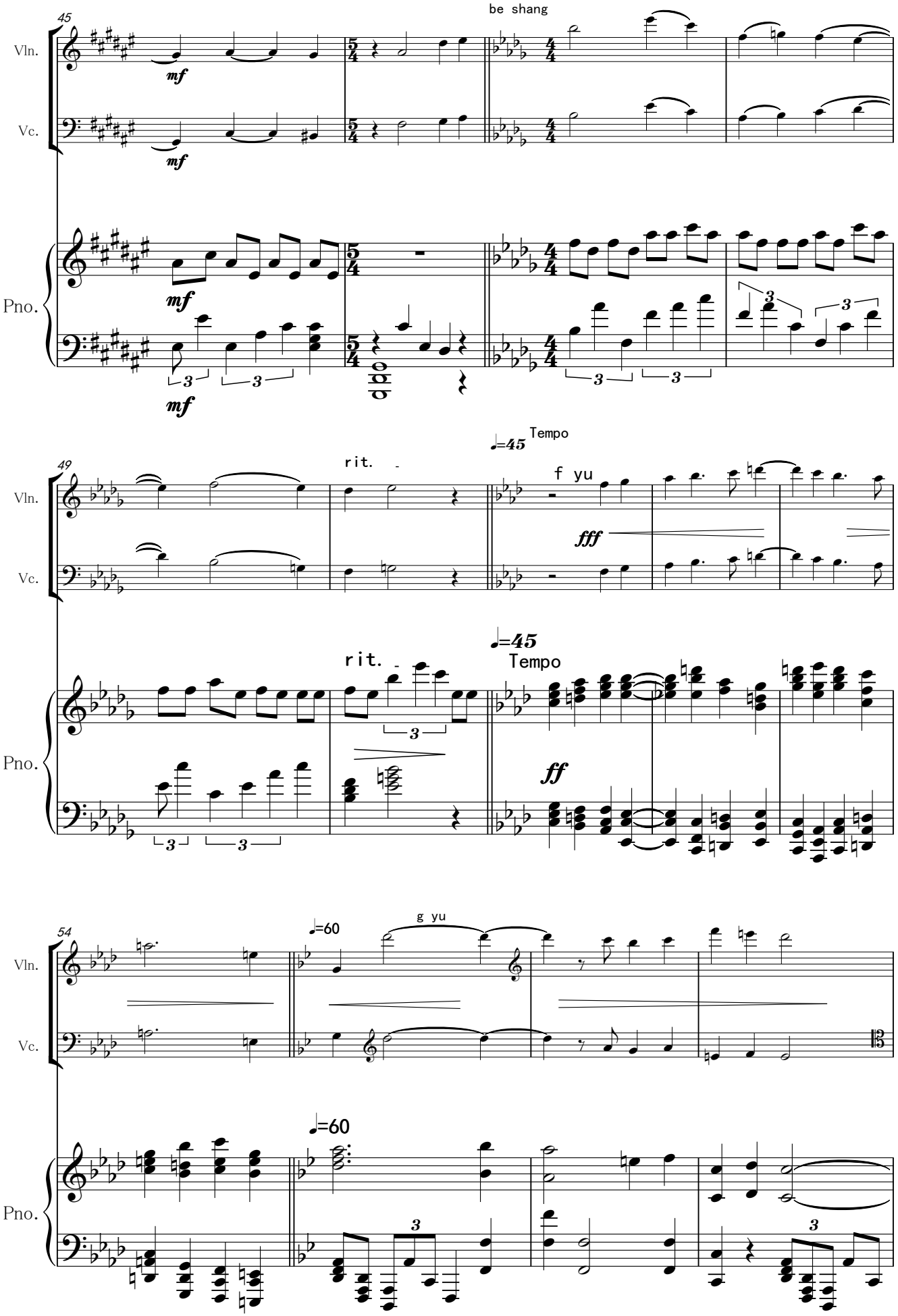

mestamente
♩=45
by Cao YunQi
d yu
Violin
cello
mf
♩=45
piano
mf

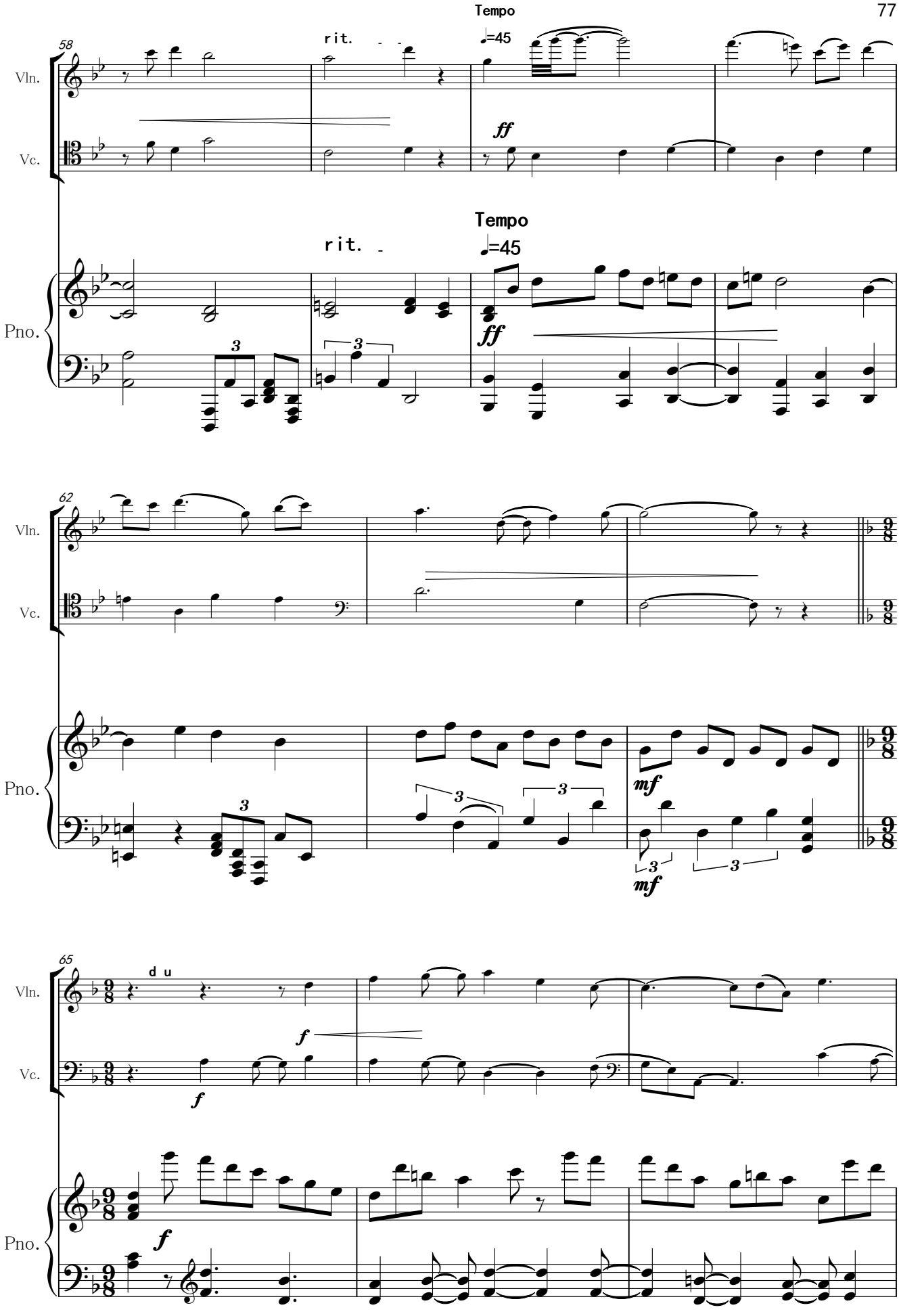

5
Vln.
Vc.
f
Pno.

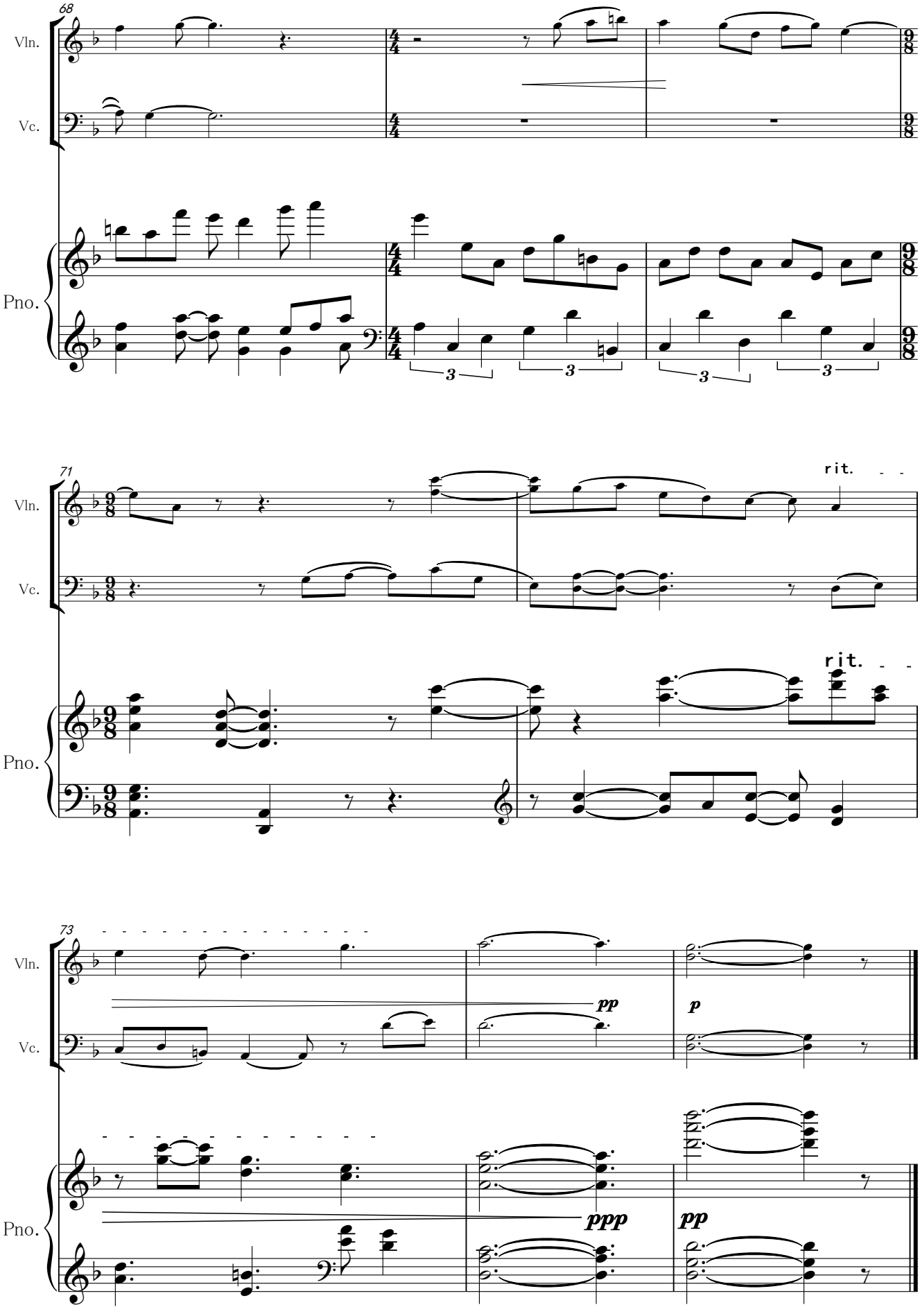

8
Vln.
Vc.
Pno.
mp
mp
mp
12
Vln.
Vc.
Pno.
mf
mf
15
Vln.
Vc.
Pno.
ff
ff


18
Vln.
Vc.
Pno.
mp
e yu
pp
22
Vln.
Vc.
Pno.
mp
pp
27
Vln.
Vc.
Pno.
mf
p
pp


33
Vln.
Vc.
Pno.
pp
37
mf
41
accel.
#gshang
♩=70
3


45
be shang
Vln.
Vc.
Pno.
mf
49
rit.
♩=45
Tempo
f yu
fff
ff
54
♩=60
g yu


Tempo
58
rit.
♩=45
Vln.
Vc.
ff
Tempo
rit.
♩=45
Pno.
ff
62
Vln.
Vc.
Pno.
mf
mf
65
d u
Vln.
Vc.
f
f
Pno.
f


68
Vln.
Vc.
Pno.
71
rit.
rit.
73
pp
p
ppp
pp

Trio

for violin, cello and piano

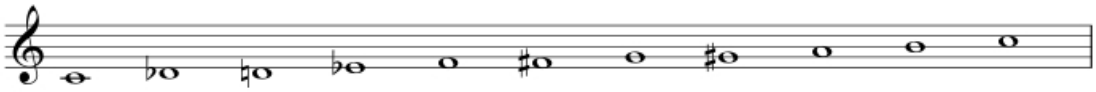
Note on movement 3

(1) **Scales**: Messian's modes of limited transposition

Violin, and piano right hand

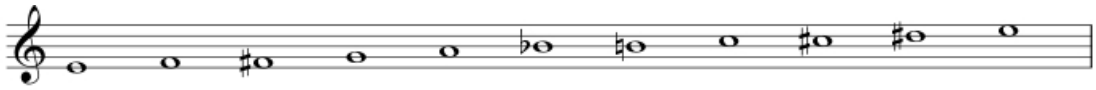
Mode 7 on C（bars 1—74, 105—153）

Example 12



Mode 7 on E（bars 75—104）

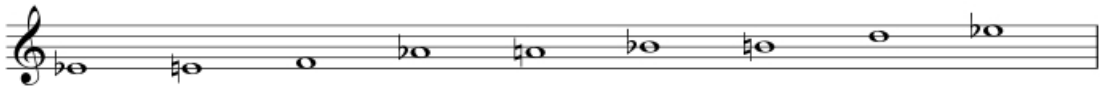
Example 13



Cello, and piano left hand

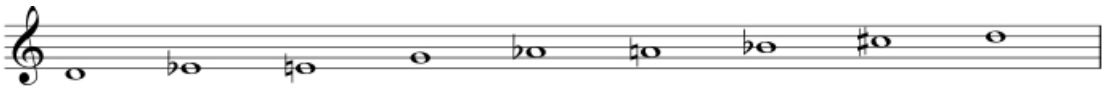
Mode 4 on E flat（bars 1—74, 105—153）

Example 14



Mode 4 on D（bars 75—104）

Example 15



(2) **Structure** - adapted ternary

Introduction A　B　C　A' Coda

Introduction（bars 1—5 ）

Humorous theme presented by the piano.

Section A（bars 6—33）

First phrase, a（bars 6-20）

Theme played by piano and violin, with ornamental cello line using the same rhythm. After three bars, the humorous theme turns into a lyrical, long-note melody, contrasting with the original version of the theme.

Second phrase a'（bars 21-33）

The theme is stated in the piano bass part, immediately imitated by the violin in a higher octave. The cello stays in the background, then the violin enters with rapid sixteenth notes, pushing the music to new intensity. The cello further develops the theme from bar 27, until the melody moves to the violin part in bar 29. From bar 32, the theme appears successively in the violin, cello and piano, repeating again in piano part. This leads into a bridge section.

Bridge (bars 35—36)

These two bars prepare for Section B.

Section B（bars 37—74）Development

First phrase b（bars 37—46）

The piano part uses the first section's rhythm as material to develop, but slows down the speed. The strings enter after 2 bars, bars 43-46 being a sequential repetition of 39-42.

Second phrase c（bars 47—53）

Violin has the theme.

Third phrase c'（bars 54—60 ）

A sequential repetition of bars 47-53.

Fourth phrase d（bars 61—68）

From bar 61, violin and cello question and answer each other, then proceed in a unified rhythm.

Fifth phrase d'（bars 69—74）

After repeating the material of bar 61 in 69-70, cello and violin have imitative lines, accompanied with piano chords.

Section C（bars 75—104）

First phrase e（bars 75—82）

This section has a slower speed, and begins with a lyrical melody played on the violin, accompanied with dancing chords in the piano. Bars 79-82 are a sequence of 75-78.

Second phrase f（bars 83—89）

Starting with the third beat of bar 81, the violin plays a version of the theme using three notes of bar 5 and then developing them.

Third phrase f'（bars 90—93）

The theme from the second phrase is treated in sequence and developed. The cello uses materials from the first phrase of e to provide an echo effect. The piano is rested for 8 bars from bar 87 to provide variety of texture and color.

Fourth phrase e’（94—104 bar）

In bar 94 the cello plays the theme from 75, but with changed rhythm. Violin and piano have a series of imitations.

Section A’（recapitulation）（bars 105—147）

This section is a modified recapitulation of section A, but also includes material from section B to make a concluding review.

First phrase a’（bars 105—111）

The music reverts to the original speed of section A. Forte piano chords sit below the violin’s sixteenth note treatment of themes from section A.

Second phrase a（bars 12—125）

The music moves towards a climax mainly through rhythmic development, starting in the piano.

Third phrase a（bars 126—138）

Material comes from the second phrase c of bar 50, but the rhythm is changed to mainly quarter notes, and the music has been further developed.

Fourth phrase a（bars 139—149）

The main theme is condensed, shared between piano and strings. At the end, violin, cello and piano play the theme in turn. Piano chords lead into the coda.

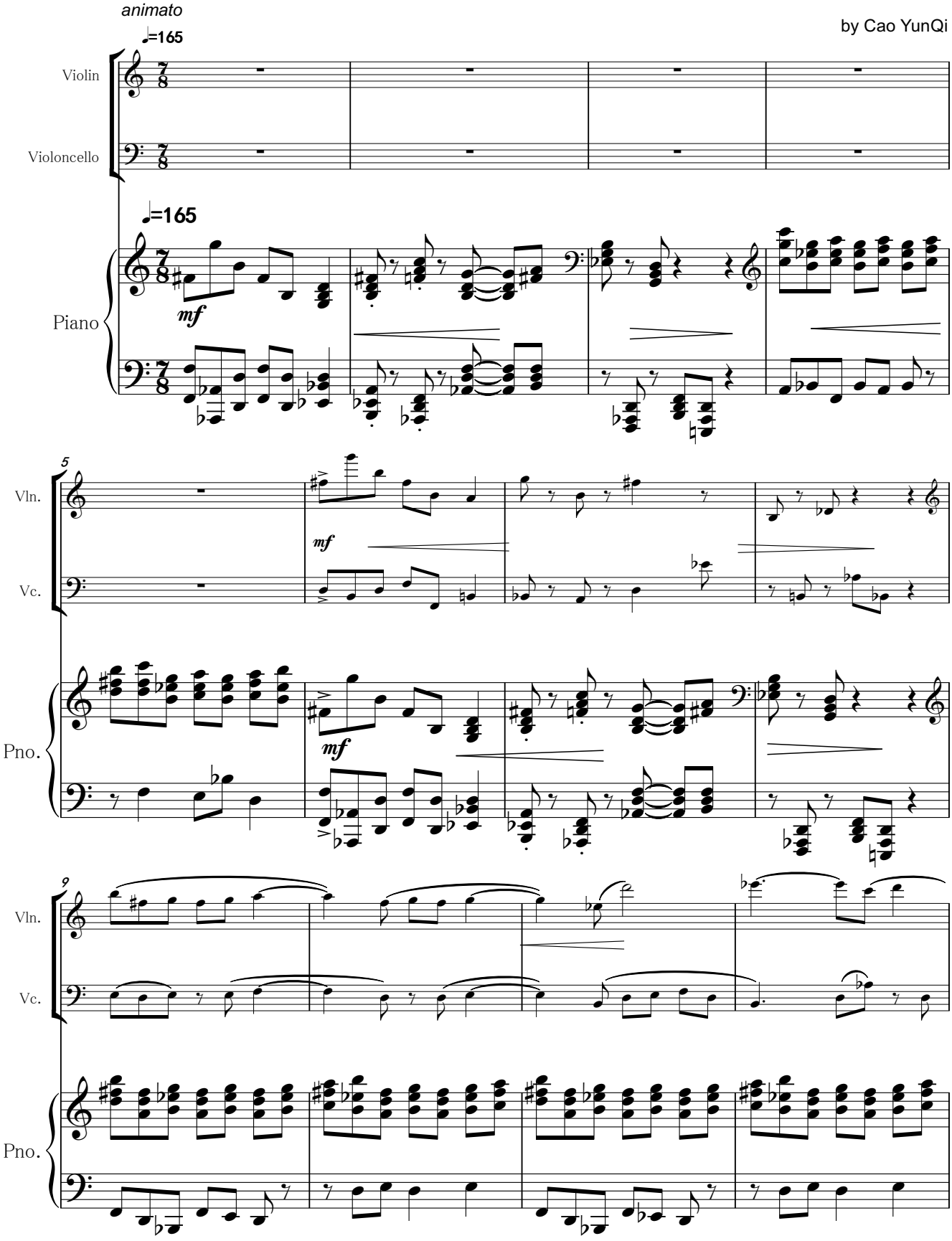
Coda（bars 150—153）

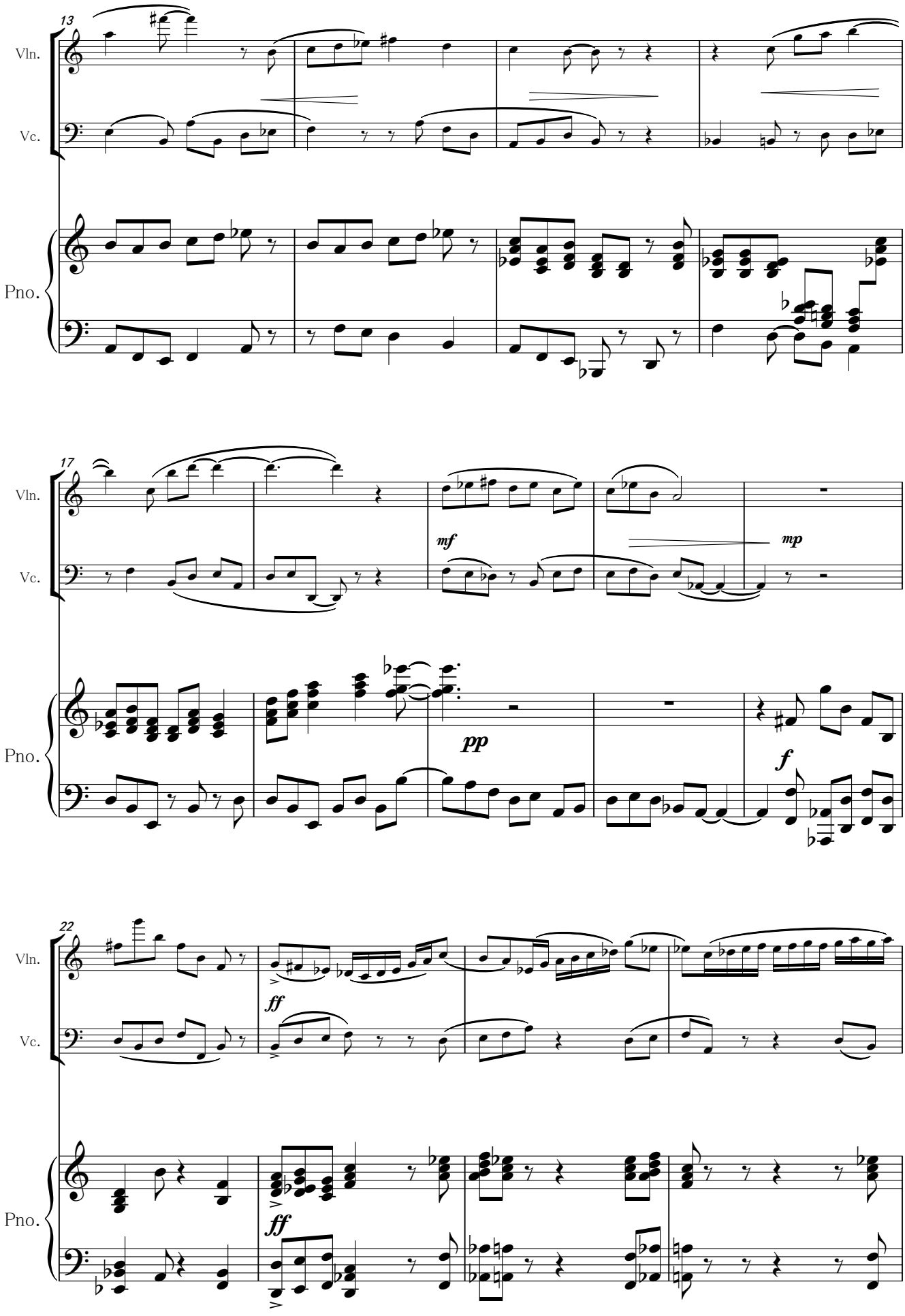
Beginning in the piano bass part, the theme migrates upward, then is shared around the instruments. The piece ends on a single long violin note.

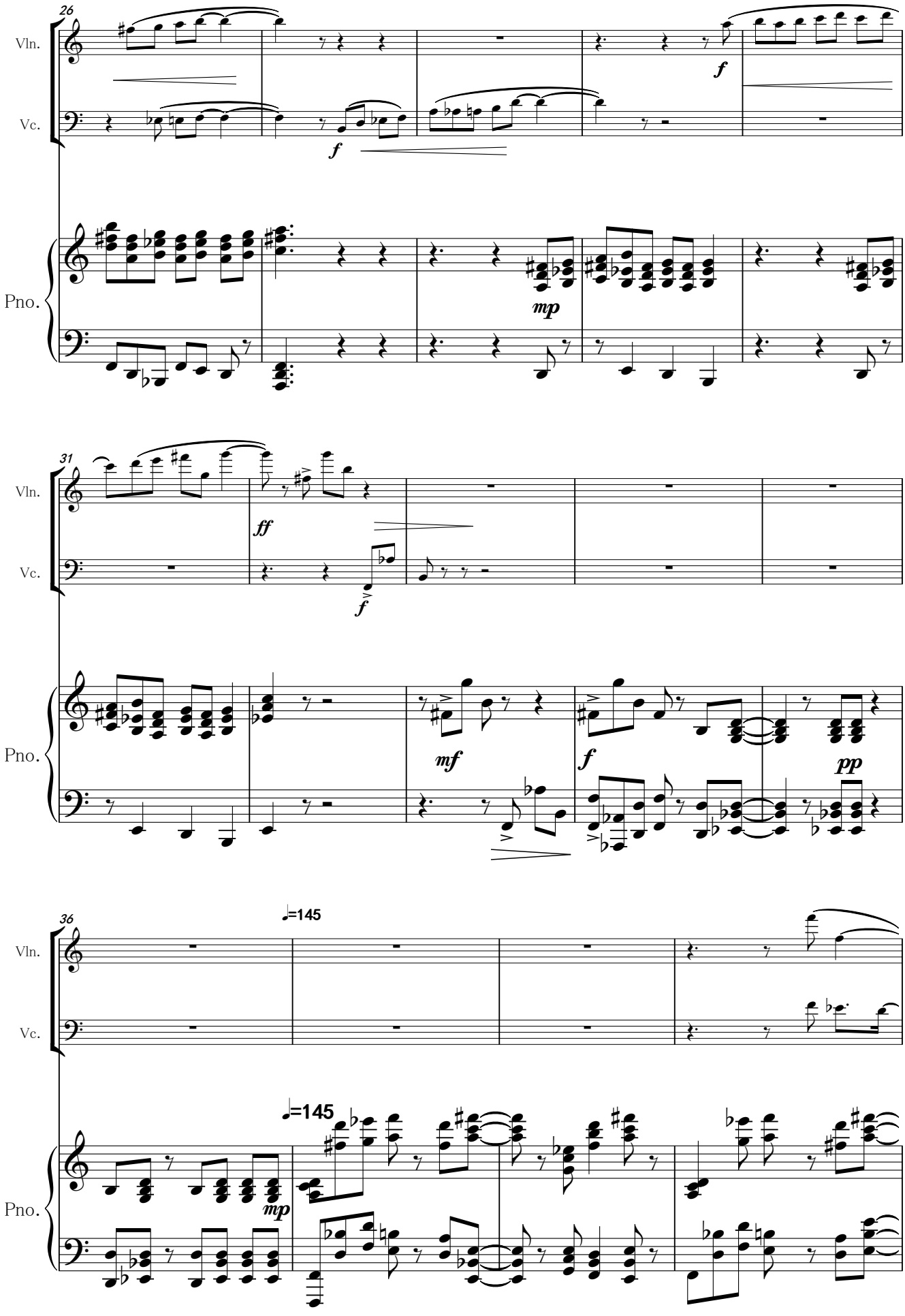
Duration: 3’53”

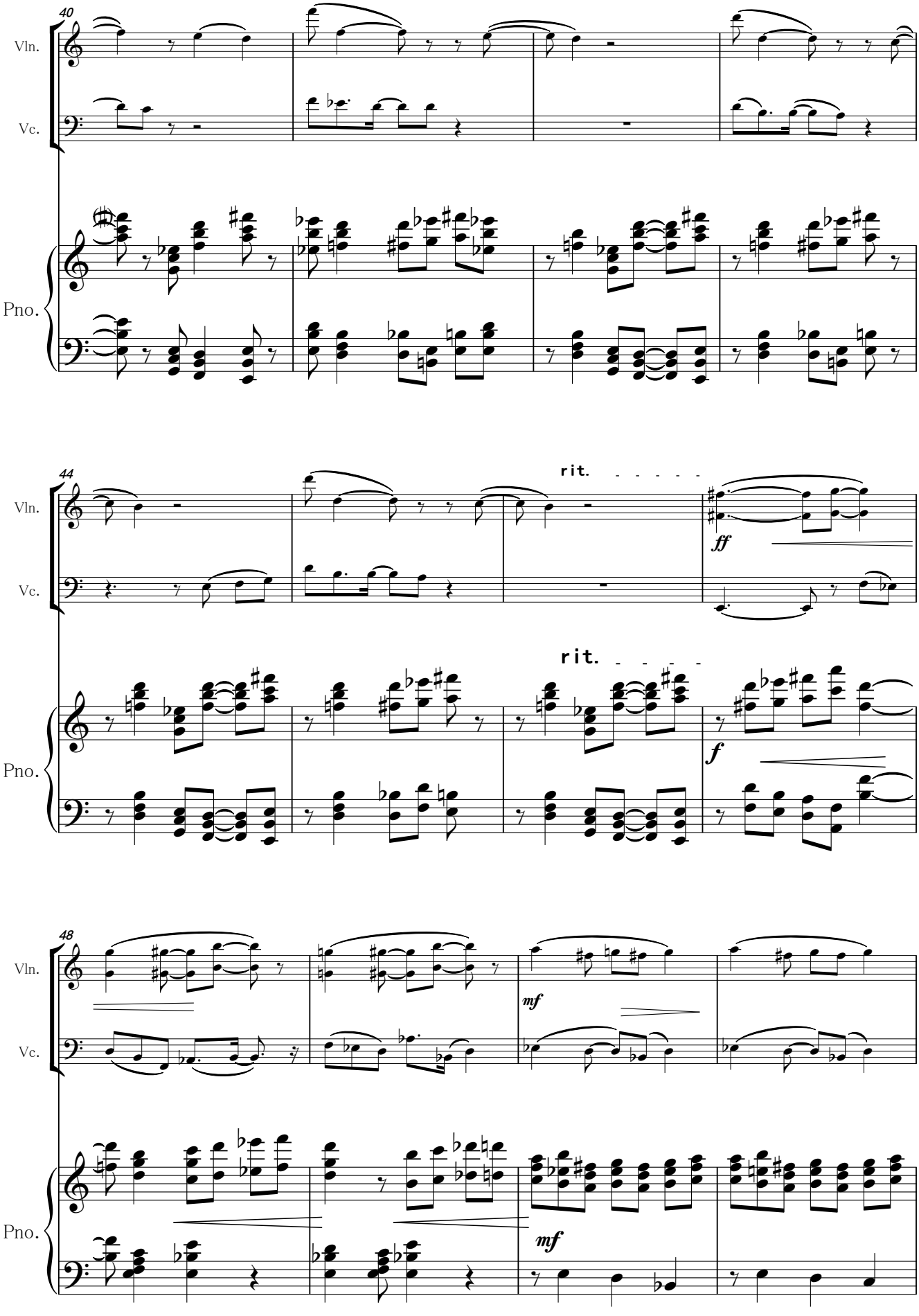
Trio

III


animato
♩=165
by Cao YunQi
Violin
Violoncello
♩=165
Piano
mf
5
Vln.
Vc.
mf
Pno.
mf
9
Vln.
Vc.
Pno.


13
Vln.
Vc.
Pno.
17
Vln.
Vc.
mf
mp
Pno.
pp
f
22
Vln.
Vc.
ff
Pno.
ff


26
Vln.
Vc.
Pno.
f
f
mp
31
Vln.
Vc.
Pno.
ff
f
mf
f
pp
36
♩=145
Vln.
Vc.
Pno.
♩=145
mp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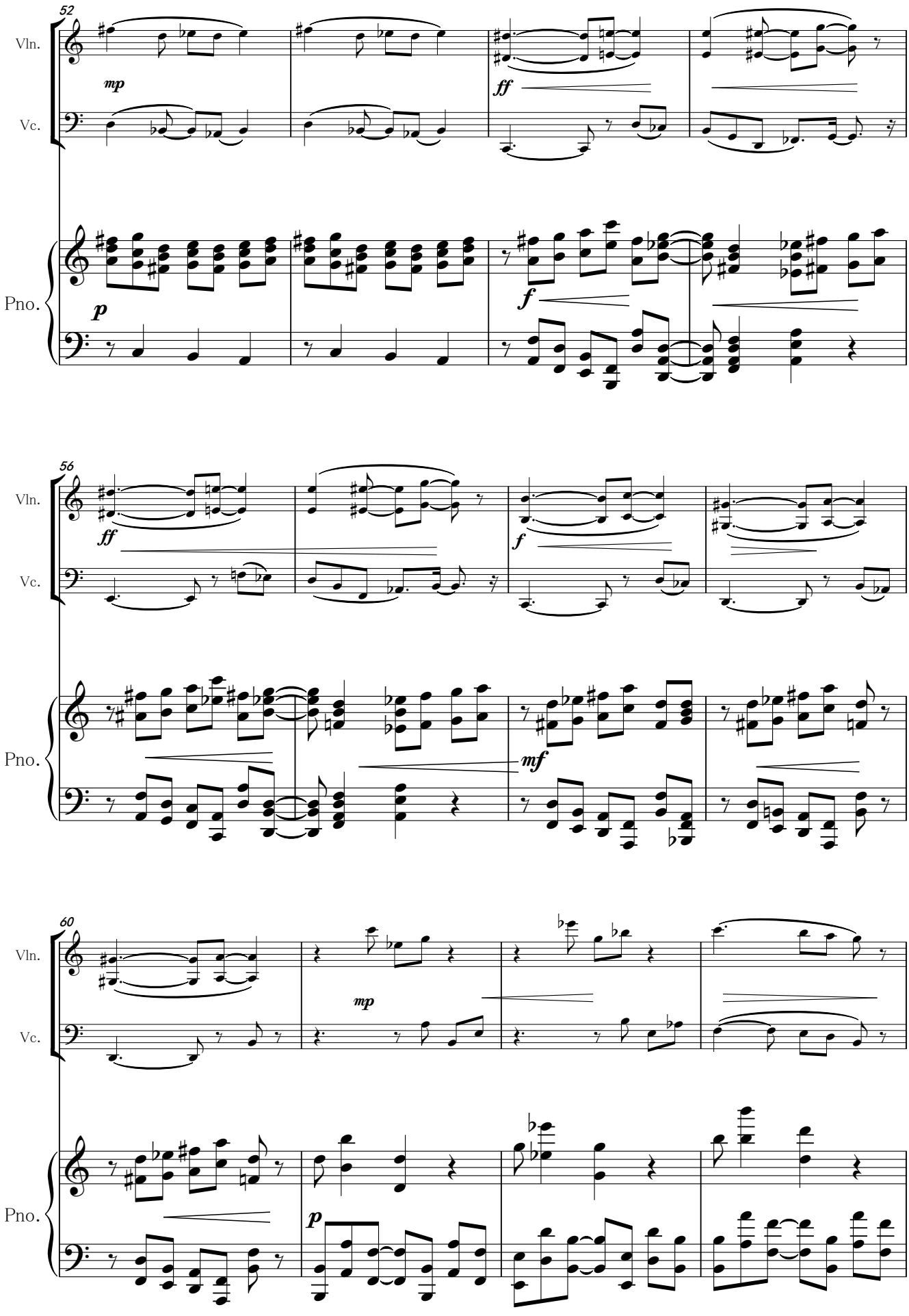
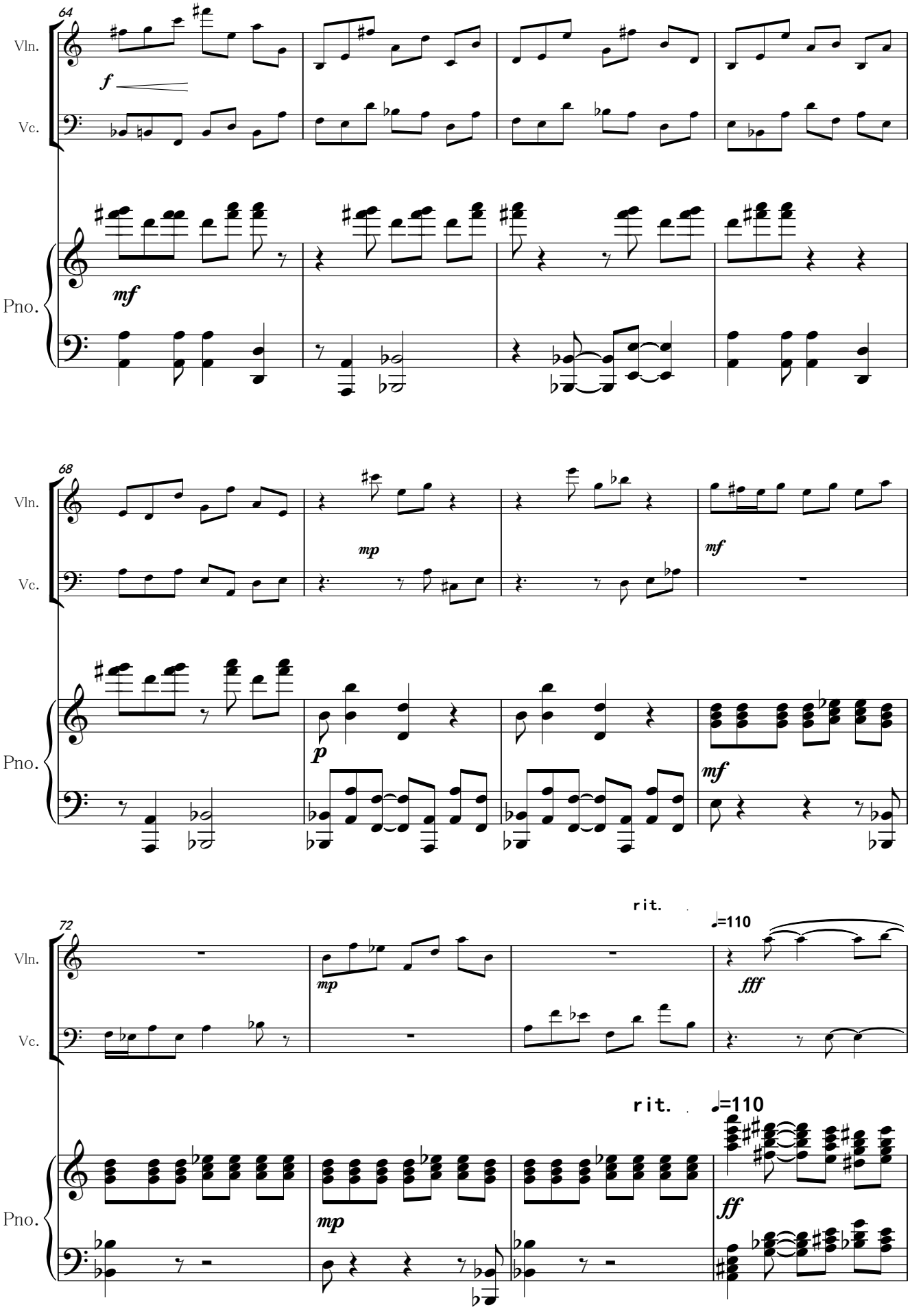
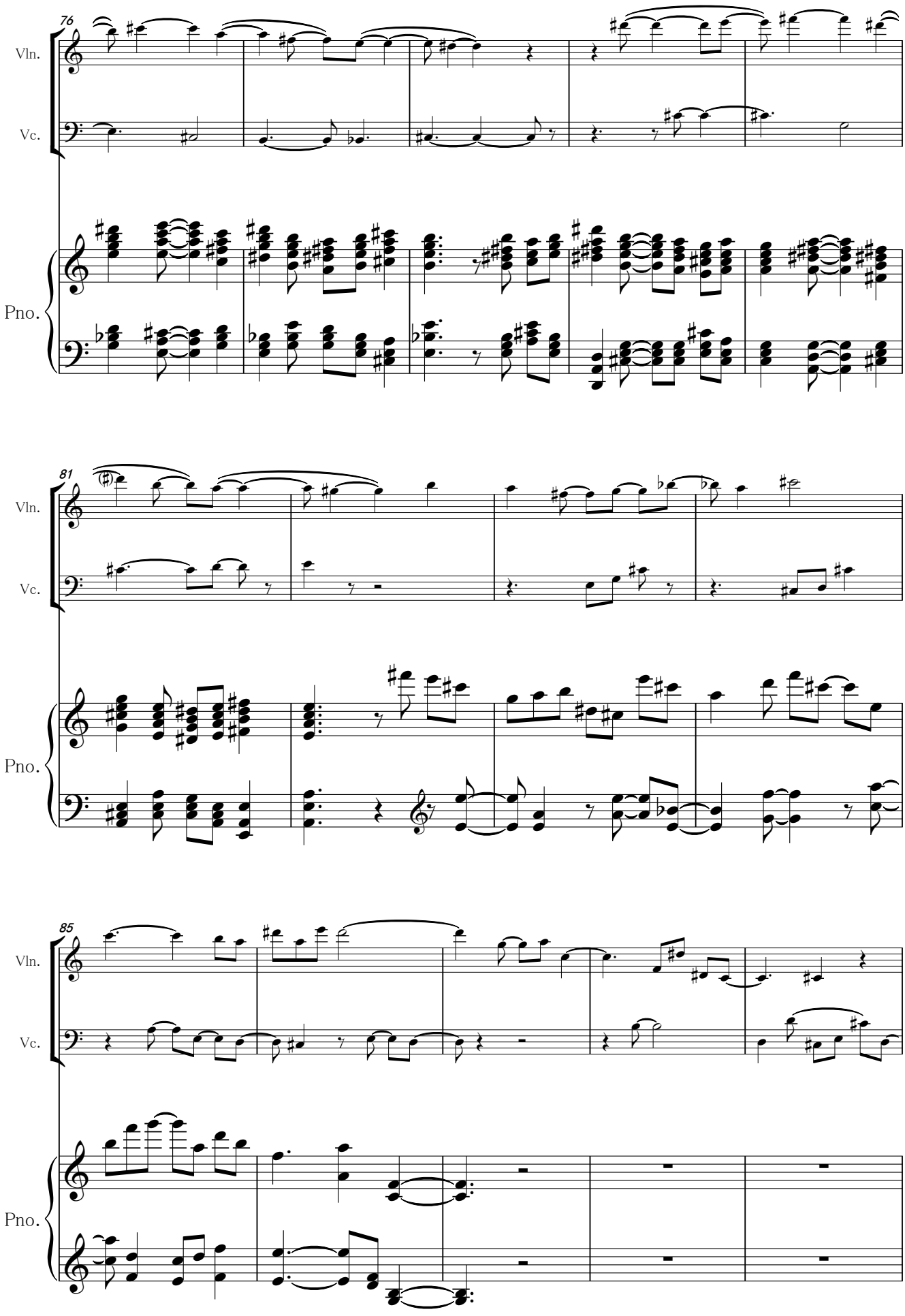
Vln.
Vc.
Pno.
44
rit.
ff
rit.
f
48
mf
mf


52
Vln.
Vc.
Pno.
mp
ff
p
f
56
Vln.
Vc.
Pno.
ff
f
mf
60
Vln.
Vc.
Pno.
mp
p


64
Vln.
Vc.
Pno.
f
mf
68
mp
mf
p
72
rit.
♩=110
fff
ff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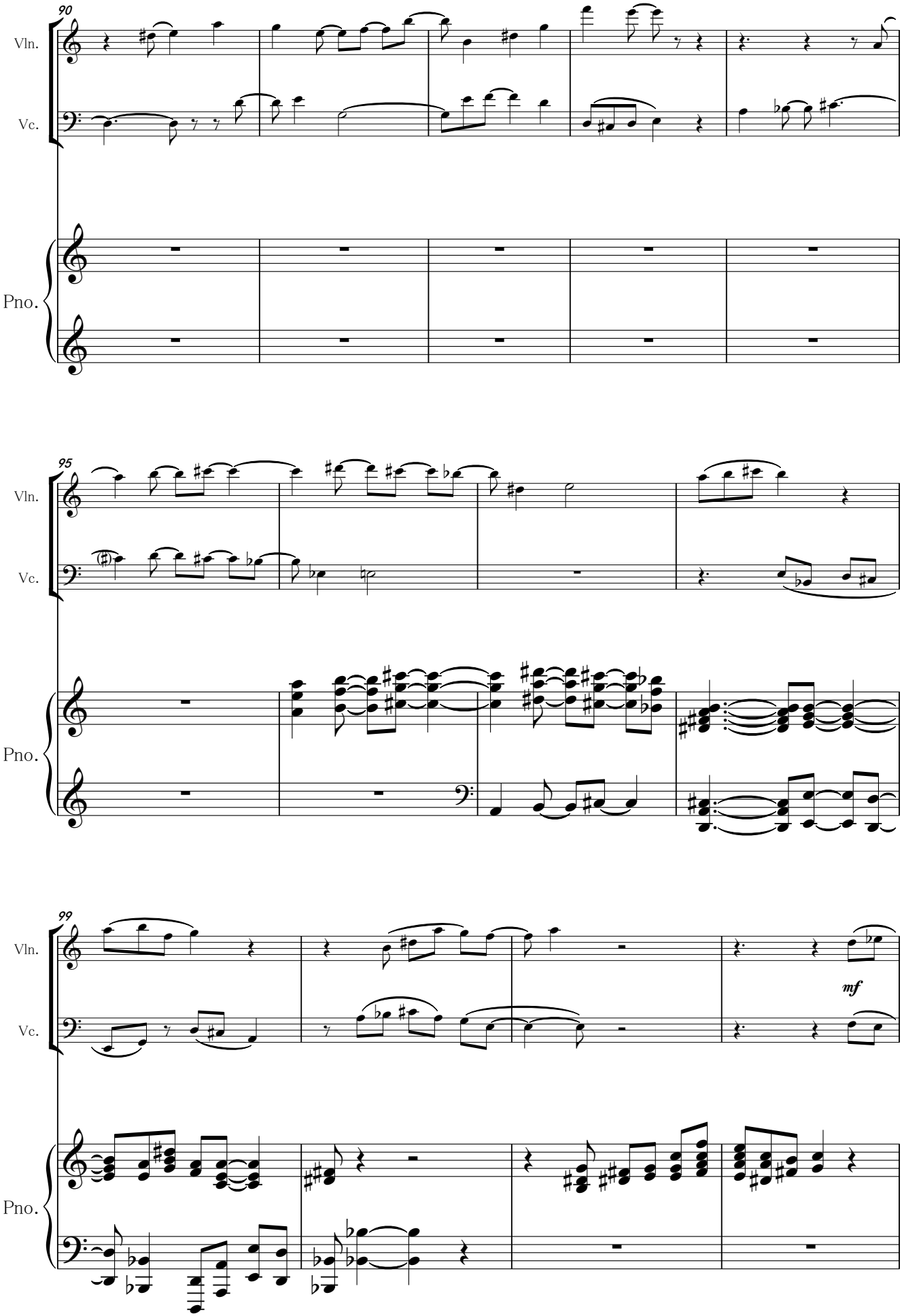
Vc.
Pno.
81
Vln.
Vc.
Pno.
85
Vln.
Vc.
Pno.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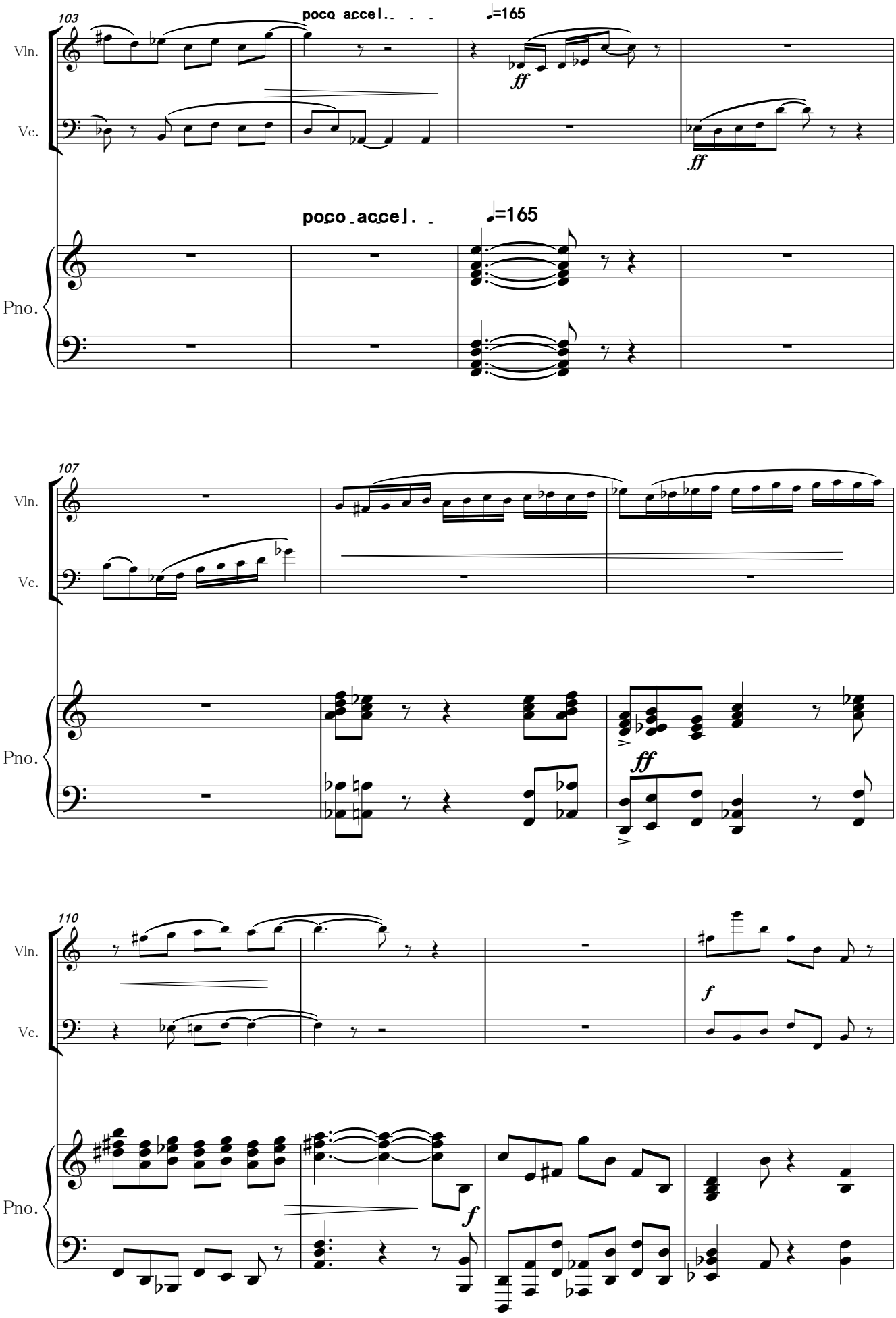
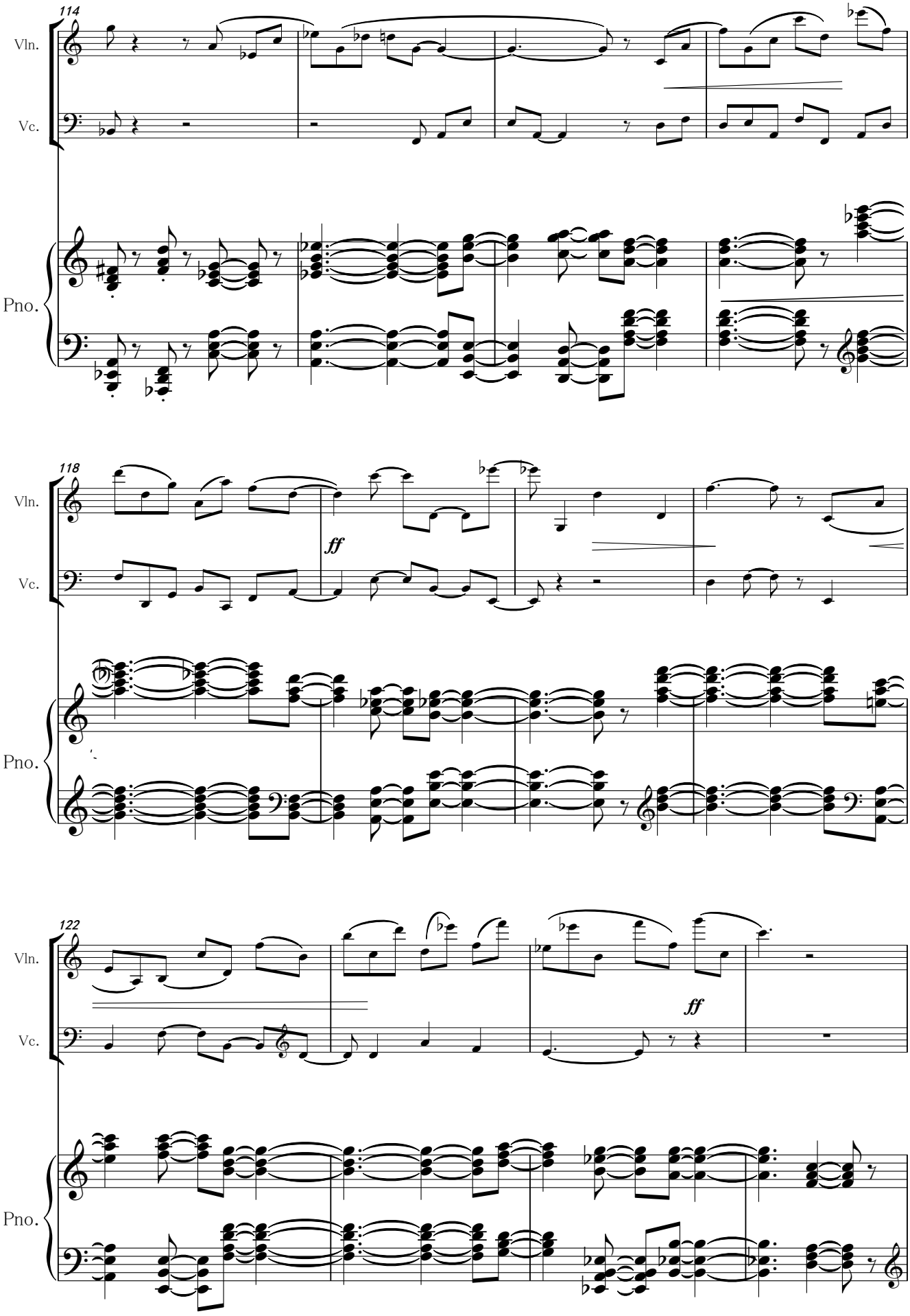
Vc.
Pno.
95
Vln.
Vc.
Pno.
99
Vln.
Vc.
mf
Pno.


103
poco accel.
♩=165
Vln.
Vc.
ff
ff
poco accel.
♩=165
Pno.
107
Vln.
Vc.
Pno.
ff
110
Vln.
Vc.
f
Pno.
f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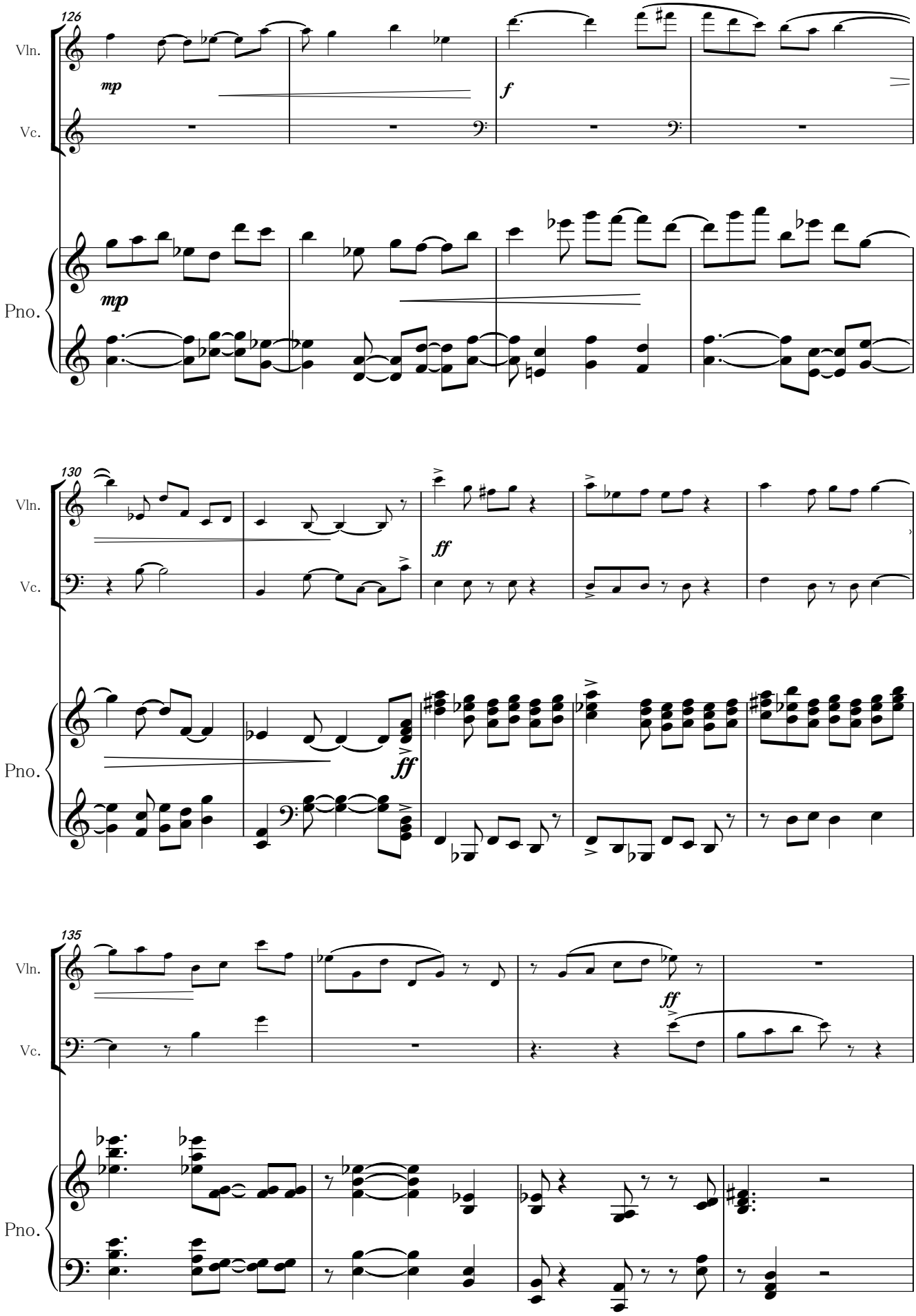
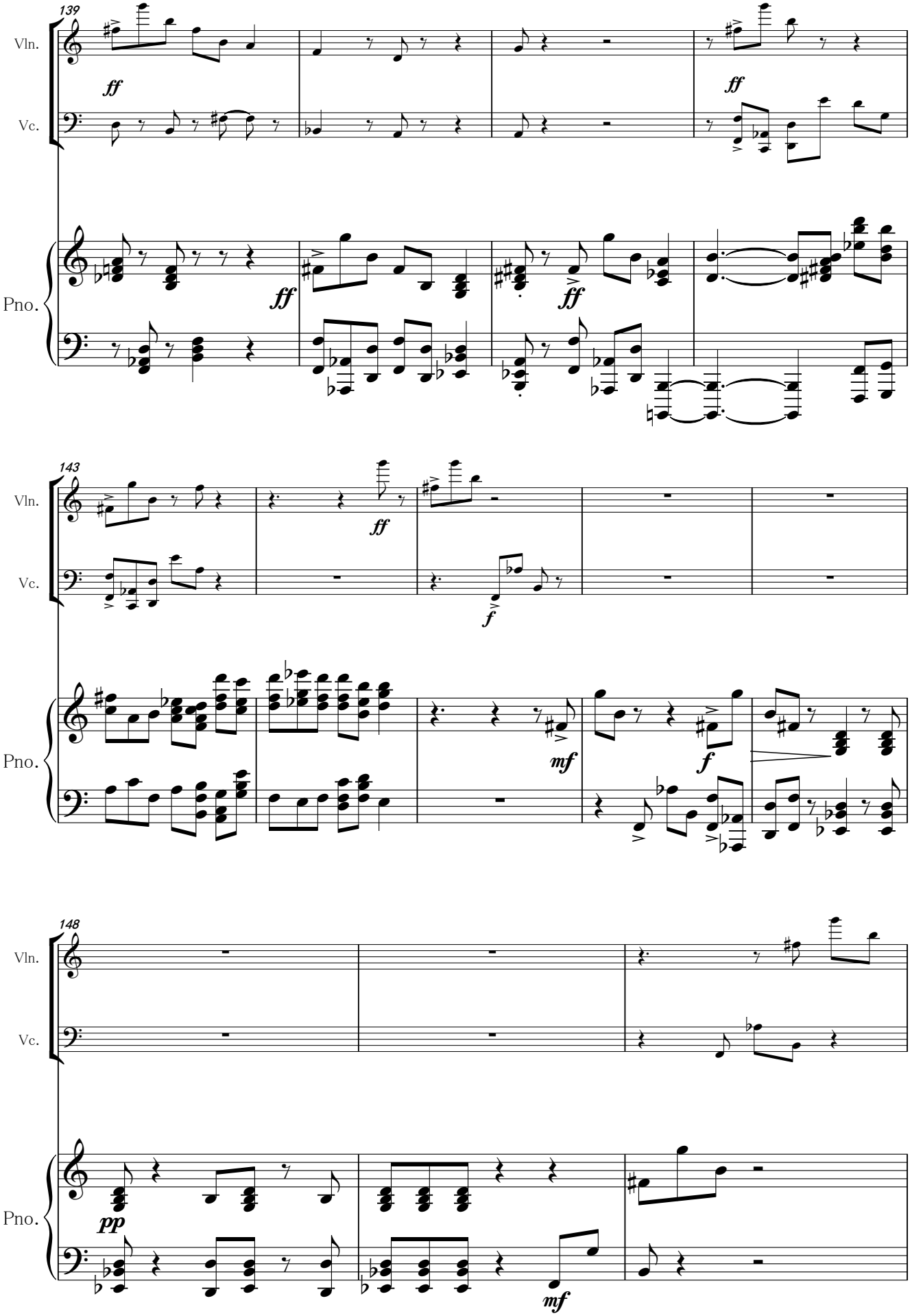
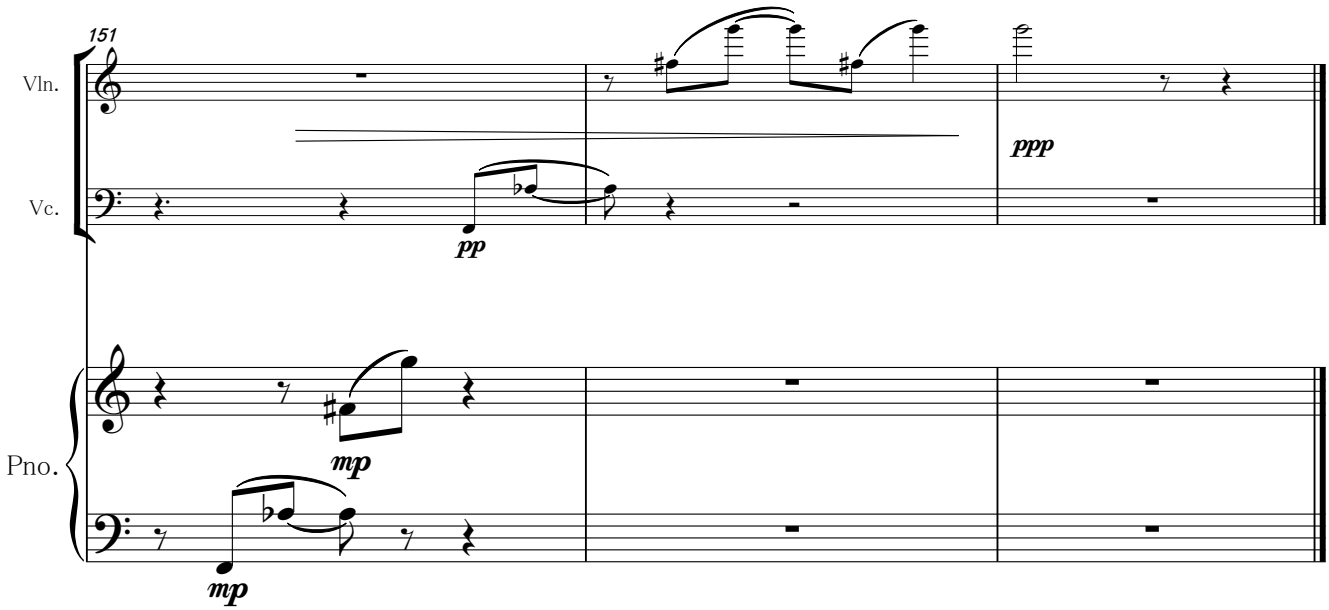
Vln.
Vc.
Pno.
118
Vln.
Vc.
ff
Pno.
122
Vln.
Vc.
ff
Pno.


126
Vln.
Vc.
Pno.
mp
f
mp
130
Vln.
Vc.
Pno.
ff
ff
135
Vln.
Vc.
Pno.
ff


139
Vln.
Vc.
Pno.
ff
ff
ff
ff
143
Vln.
Vc.
Pno.
ff
f
mf
f
148
Vln.
Vc.
Pno.
pp
mf


151
Vln.
Vc.
Pno.
pp
ppp
mp
mp

Piano Suite

Piano Suite

This suite of five piano pieces includes some of my main creative ideas worked on in 2015, especially reflecting on the music of Debussy and Ligeti and the traditional Chinese modes. I have tried to bring all these elements together.

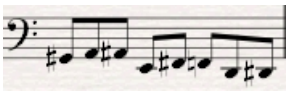
1. ‘Ostinato’

This piano piece was inspired by Ligeti's fourth piano etude, and is intended in part to be my own homage to that amazing piece.

As one of the most important composers of Western art music in the mid twentieth century, Ligeti’s music cannot be ignored and I have found it an inspiration. His fourth piano etude is called “Fanfares”, and its most notable feature is the rhythm. Derived from the so-called “Aksak” folk pattern, this meter is usually patterned as 3 + 2, or 3 + 2 + 3 and 3 + 3 + 2, etc. This rhythmic combination pattern can be found the traditional folk music of Bulgaria and Romania.

My piano piece no.1 is ternary form, has a fast tempo, is based on ostinatos (hence the title) and borrows the irregular 8/8 rhythm (3+2+3) found in Ligeti’s etude.

Example 16



The ostinato shown in music example 1 runs throughout the whole piece, making the music have a stubborn, relentless effect. There are some small changes made to the ostinato sometimes, such as omitting notes,

changing register, and swapping the parts. These changes aim to avoid the many repetitions of the ostinato producing a monotonous feeling.

The piano piece structured using the Fibonacci Series (Golden Section or Golden Ratio or Golden Mean). The Fibonacci Series is often considered the most mathematically beautiful structure, and has been used used in many fields, including architecture and art, as well as in music.
In mathematics, the Fibonacci numbers or Fibonacci sequence are the numbers in the following integer sequence, where each successive number is the sum of the preceding two numbers:

$$1,\ 1,\ 2,\ 3,\ 5,\ 8,\ 13,\ 21,\ 34,\ 55,\ 89,\ 144,\ \ldots$$

This piano piece has a total of 144 bars. The climax is at the bar 89 in the expectation this position will produce the strongest and most well-balanced effect, as it is based Golden Mean proportions.

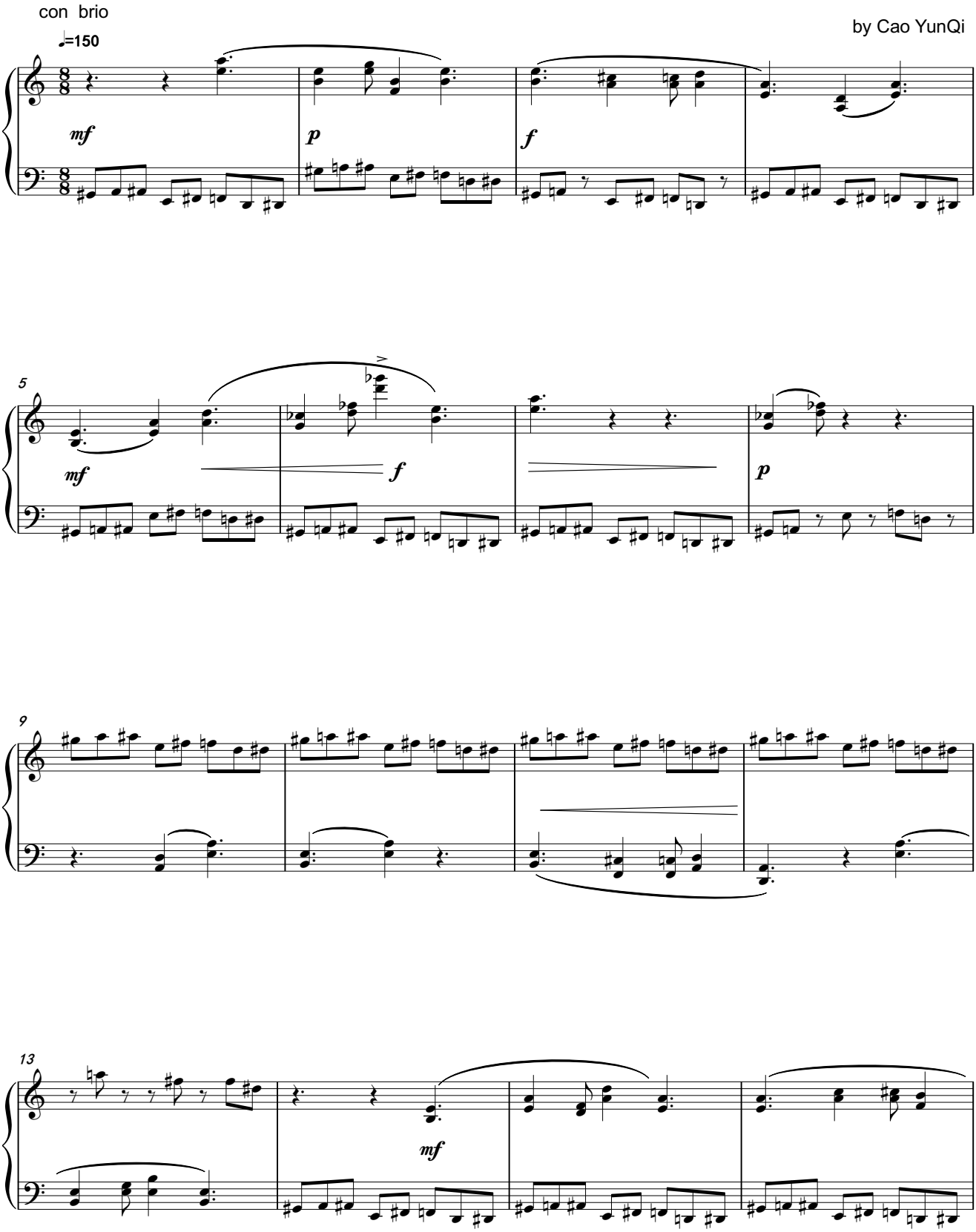
In more detail, the structure is set up like this, the length of each phrase being determined by numbers in the Fibonacci series:
8(bars 1-8), 5(bars 9-13), 8(bars 14-21), 5(bars 22-26), 13(bars 27-39), 13(bars 40-52), 8(bars 53-60), 13(bars 61-73), 13(bars 74–86), 8 (bars 87-94), 5(bars 95-99), 8(bars 100-107), 8(bars 108-115), 8(bars 116-123), 2(bars 124-125), 2(bars 126-127), 1(bar 128), 1(bar 129), 1(bar 130), 5(bars 131-135) 1(bar 136), 8(bars 137-144).

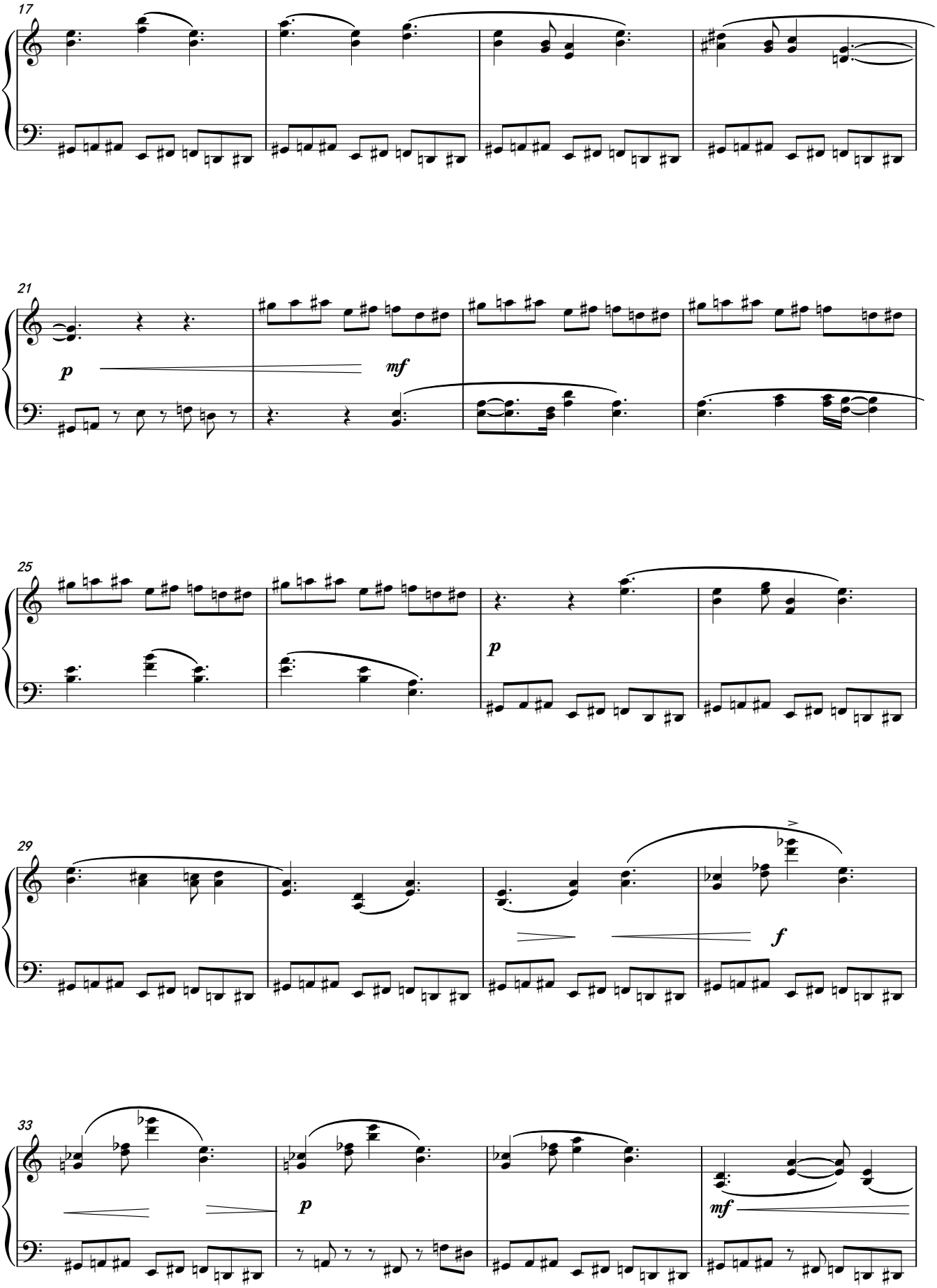
Duration: 3’50”

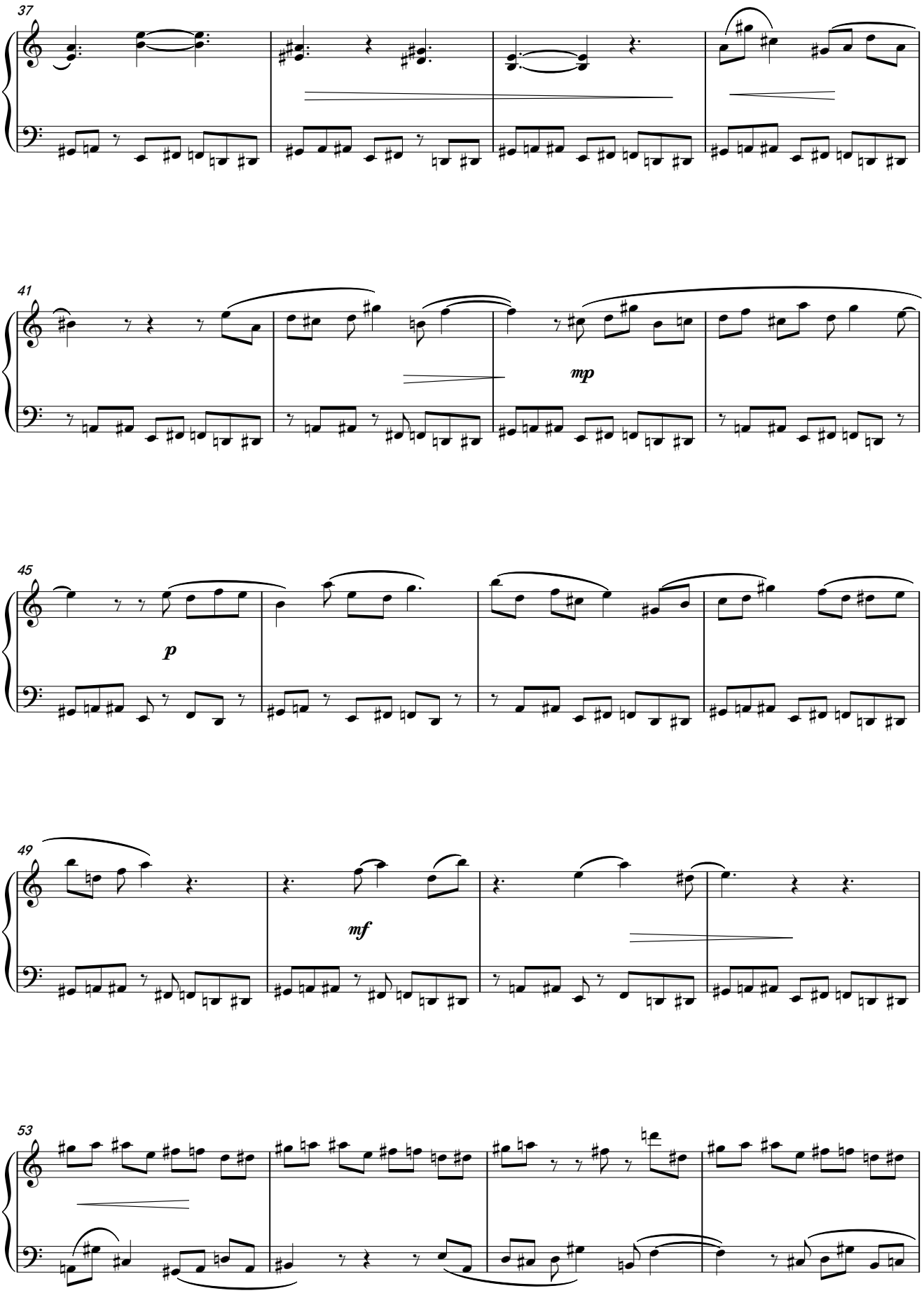
Ostinato

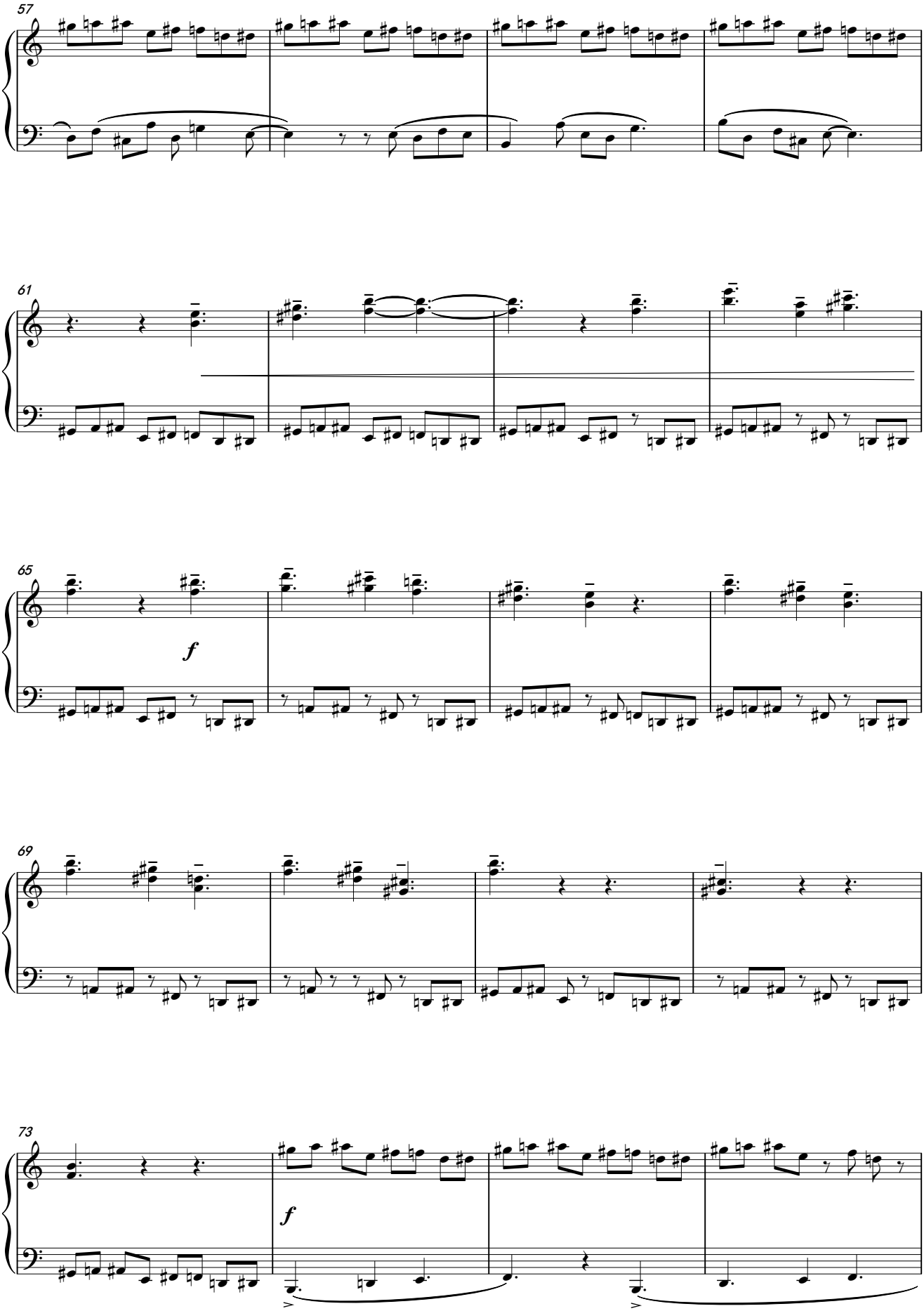
con brio

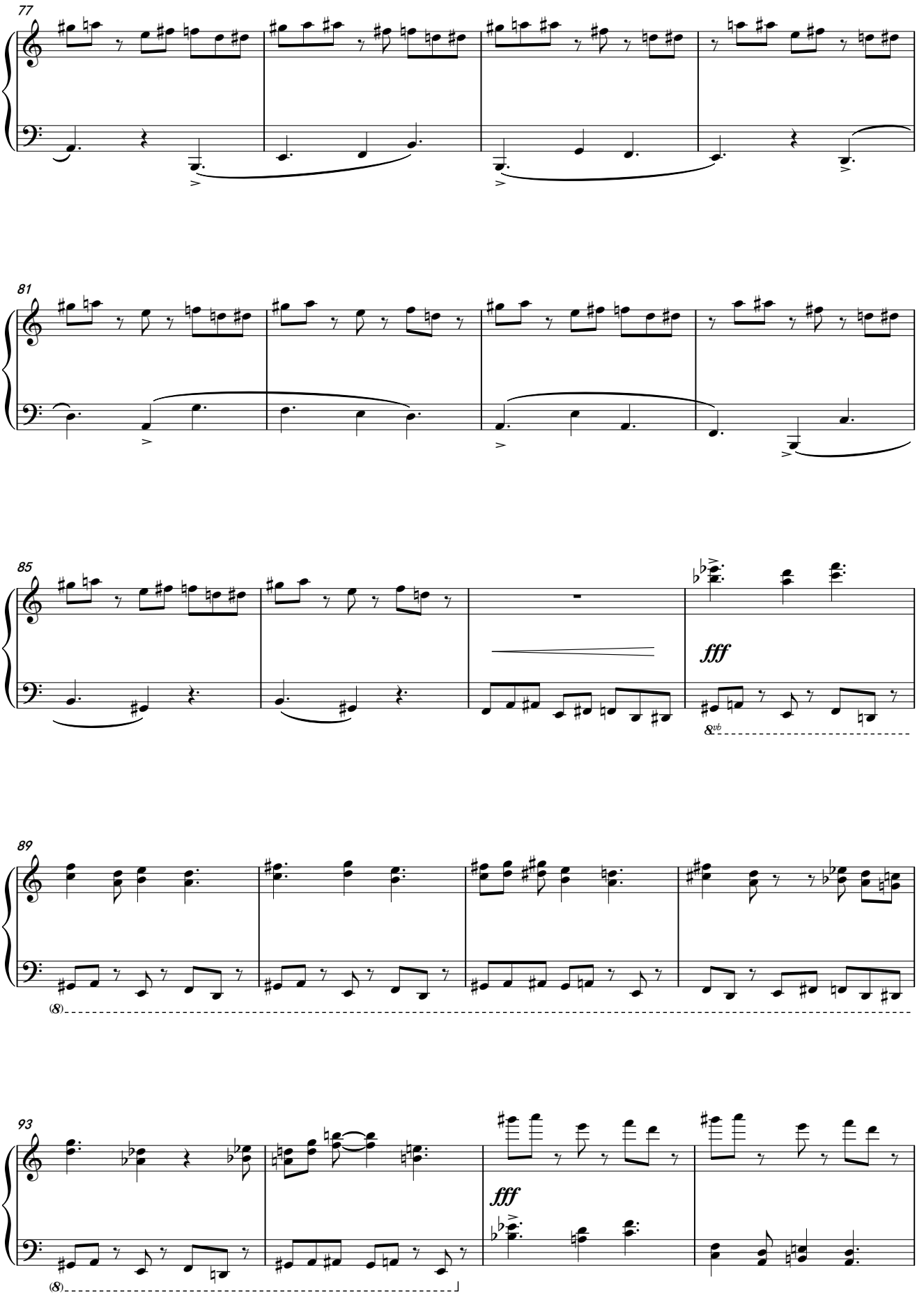
by Cao YunQi

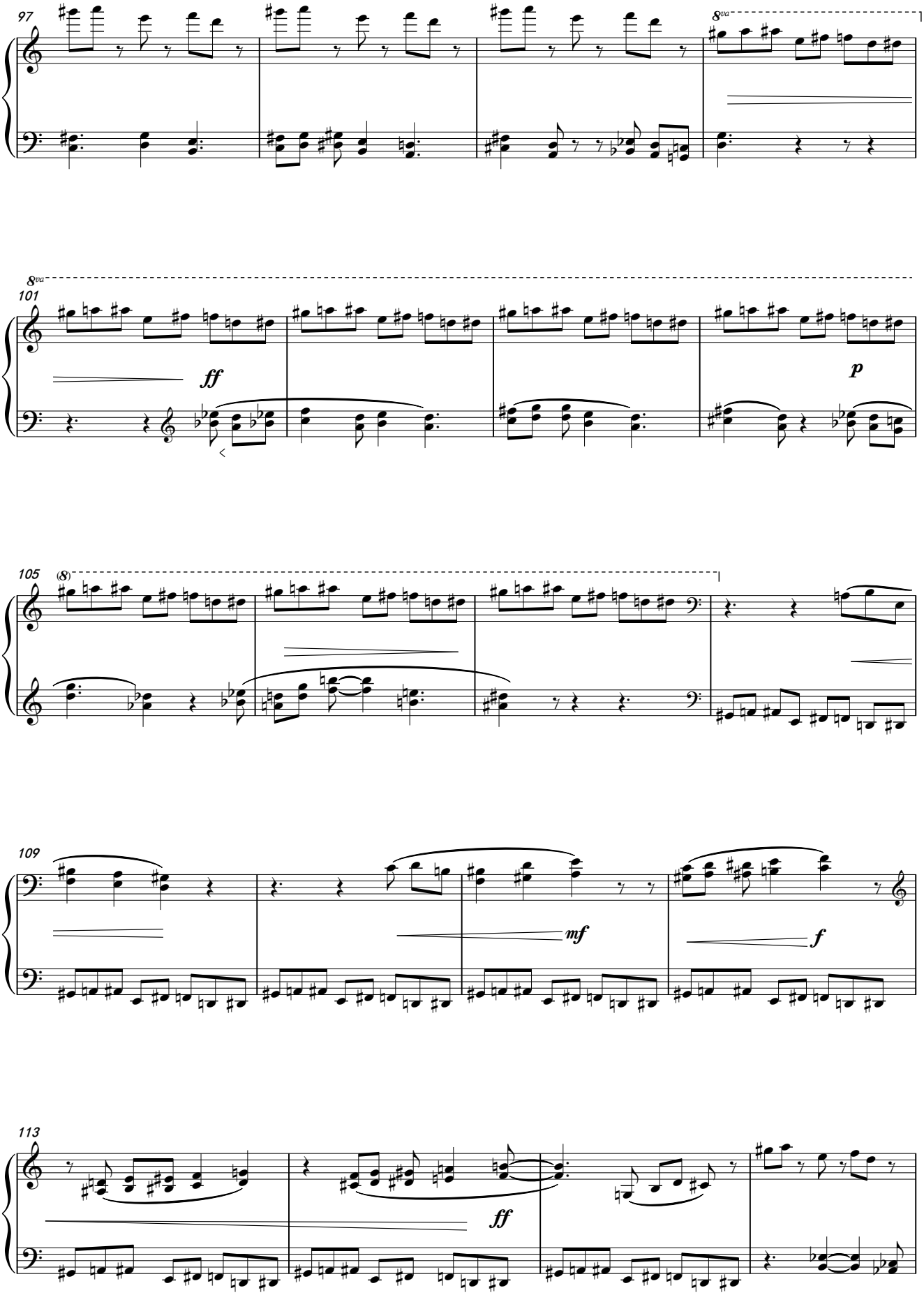


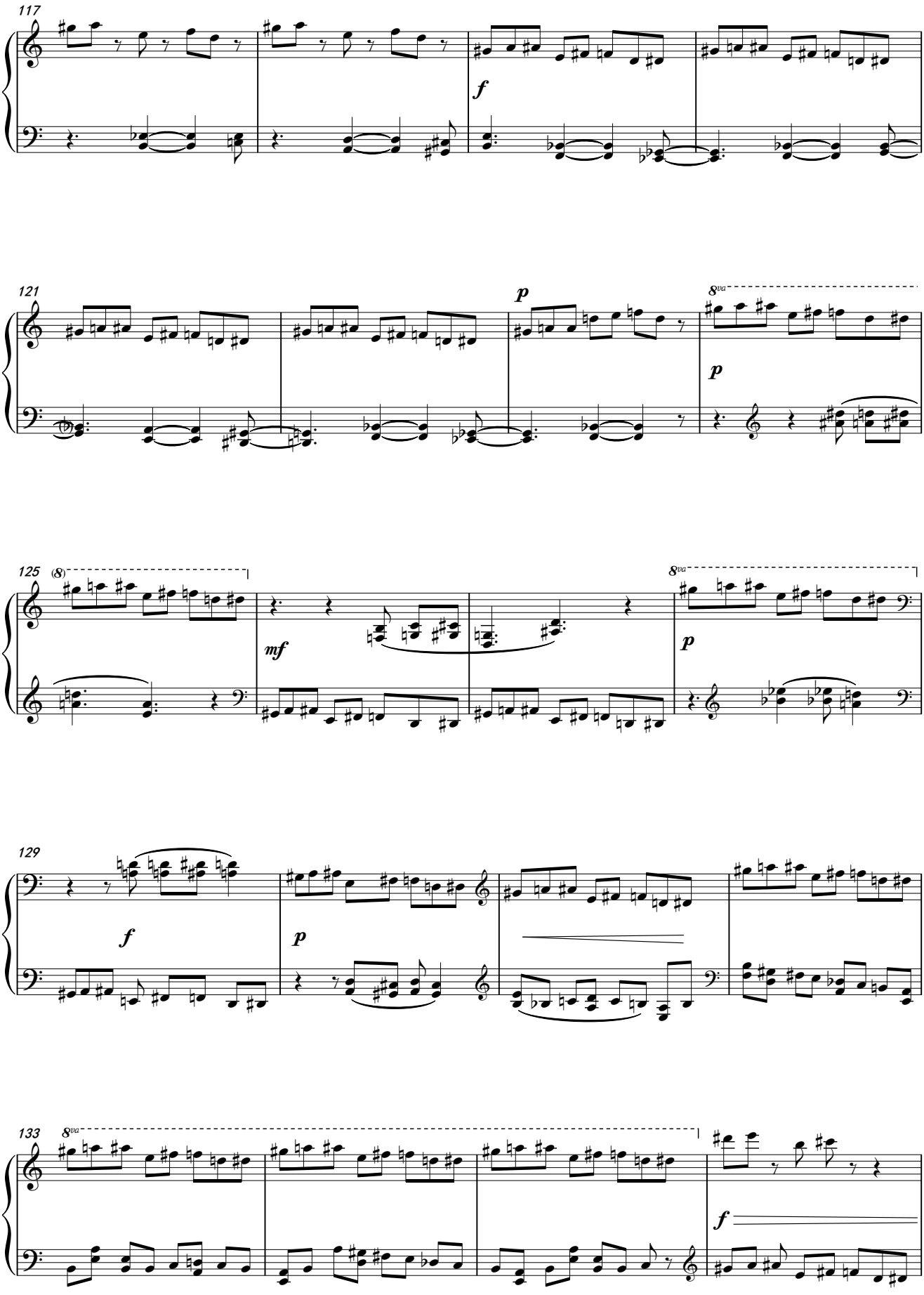

17
21
p
mf
25
p
29
f
33
p
mf

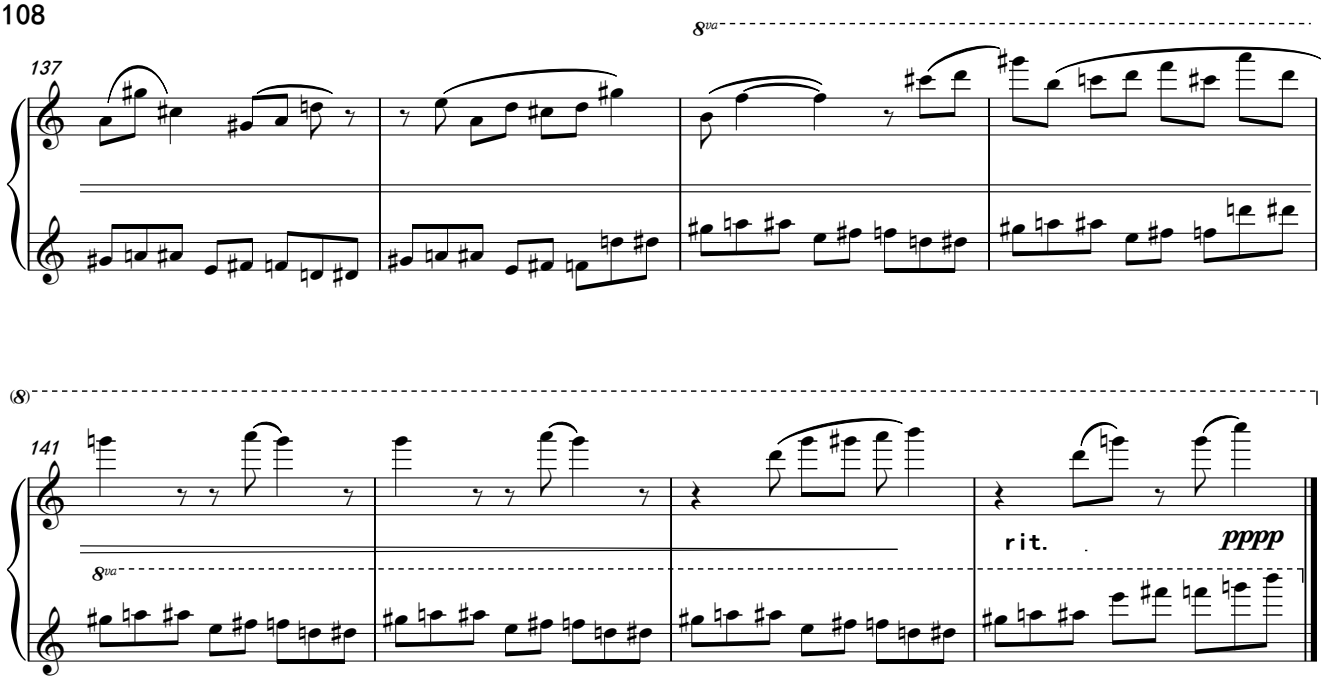

37
41
mp
45
p
49
mf
53


57
61
65
f
69
73
f


77
81
85
fff
8vb
89
8
93
fff
8


97
8va
101
8va
ff
p
105
(8)
109
mf
f
113
ff


117
f
121
p
p
8va
125
(8)
mf
p
8va
129
f
p
133
8va
f


137
8va

(8)
141
8va
rit.
pppp

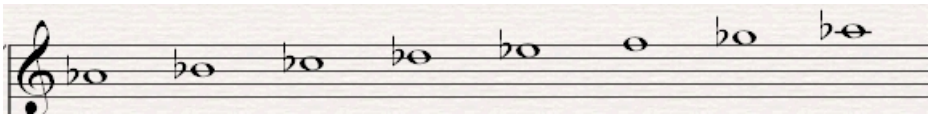
2. ‘Worries’

My second piano piece was inspired by Ligeti's piano etude number 11. It conveys an anxious, nervous feeling.

The music begins mezzo piano, slowly and gracefully, with the climax arriving after the middle point of the music, at bars 25-26. Here the sound builds up until reaching the loudest dynamic of triple forte.

The piece is in tertiary form. Each of the three sections introduces some new musical material. The first section is from 1-16 bars. It is a bitonal harmonically and uses a combination of two different time signatures. The right hand part is in A flat shang mode (Chinese mode, six flats):

Example 17



The meter is 2/4. The left hand is in A yu mode (Chinese mode 1, no sharps or flats), with 12/8 meter.

Bar 17 is a transition passage leading into the middle section (bars 18-26). From bar 17 on, the two parts exchange modes. Bar 27 is also a transition passage, and after it comes the recapitulation section (bars 28-45), T arrangement of modes here is same as in the first section.

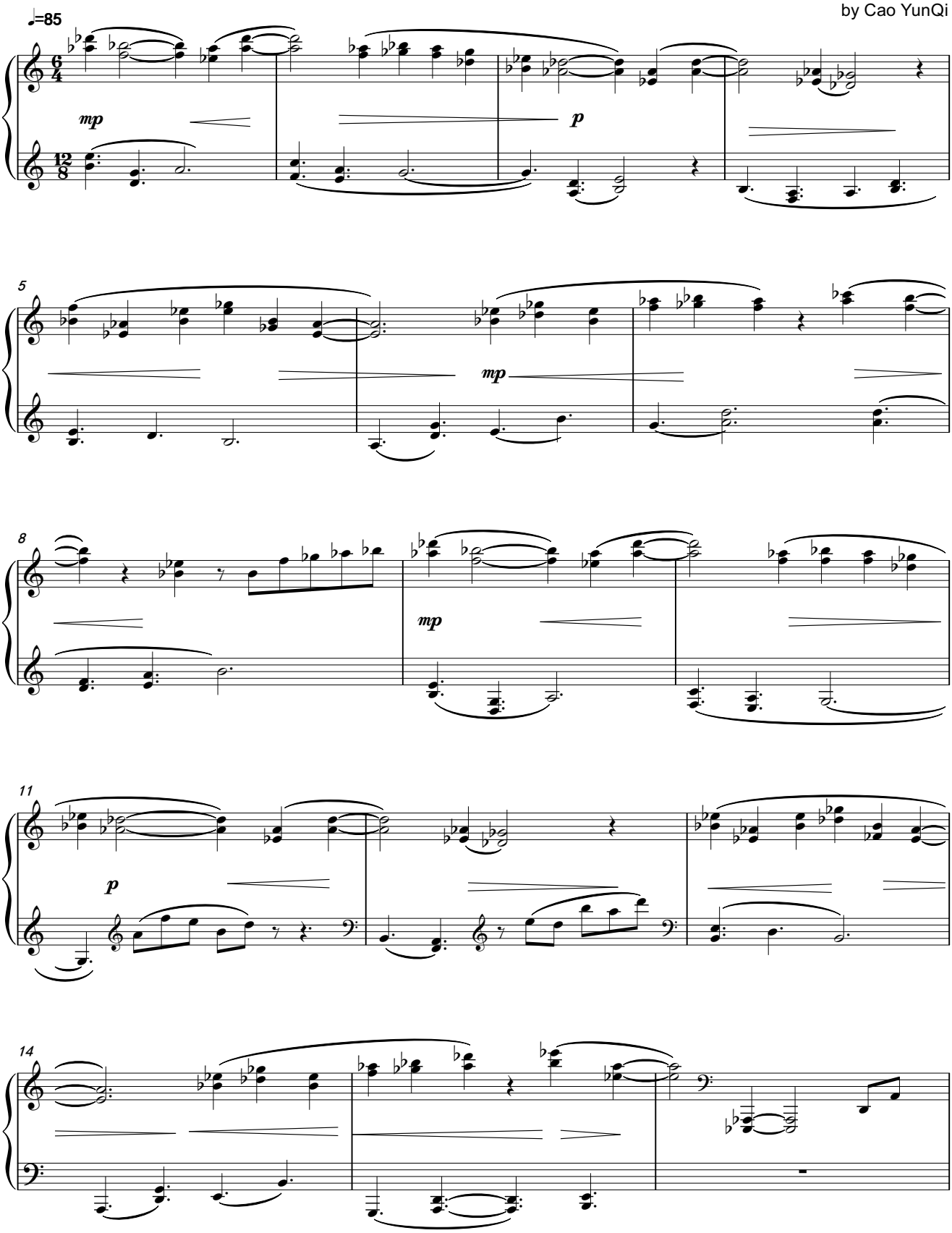
The up and down patterns and repeated changes of rhythm aim to create a mood of anxiety.

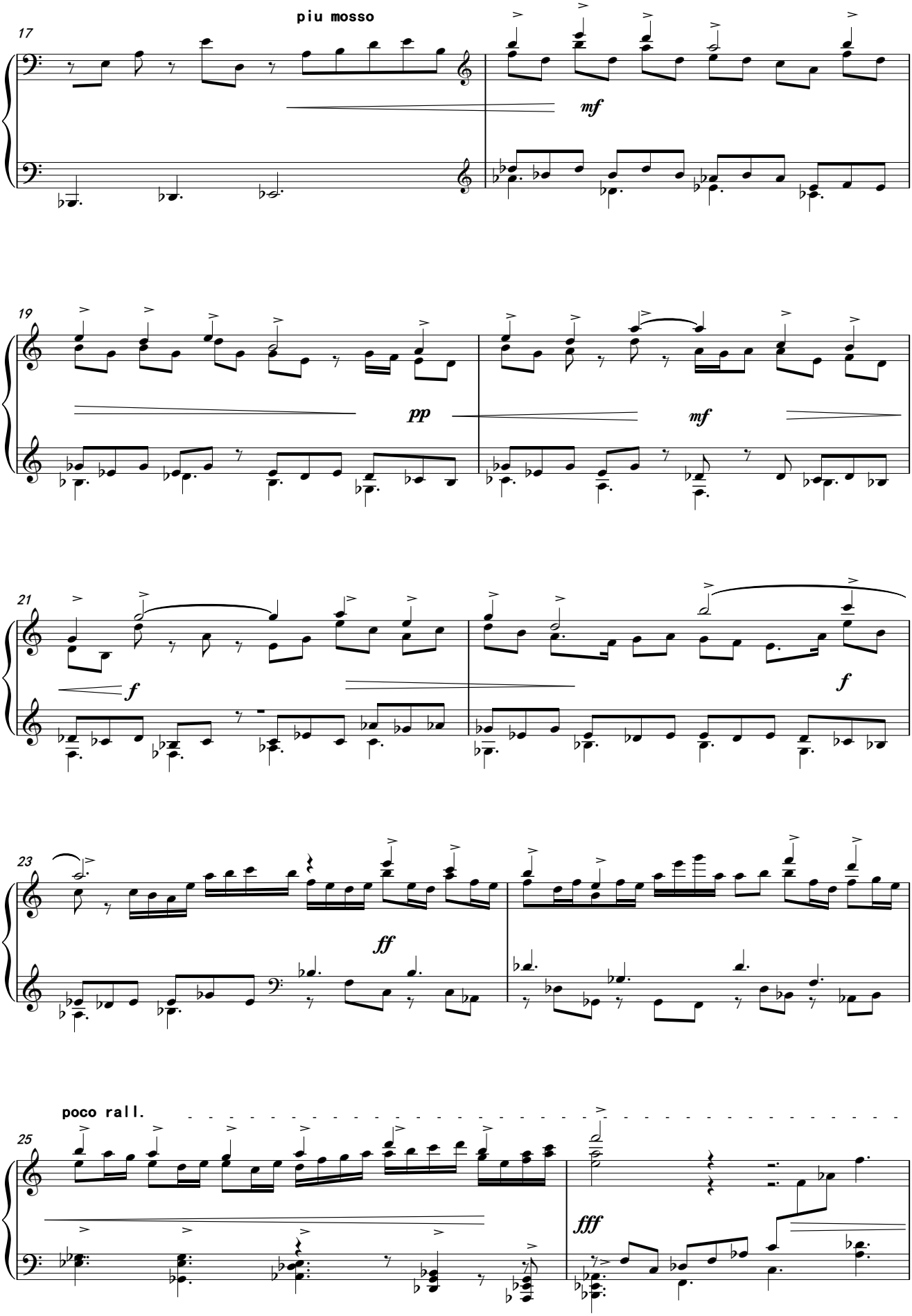
Duration: 3’35”

Worries

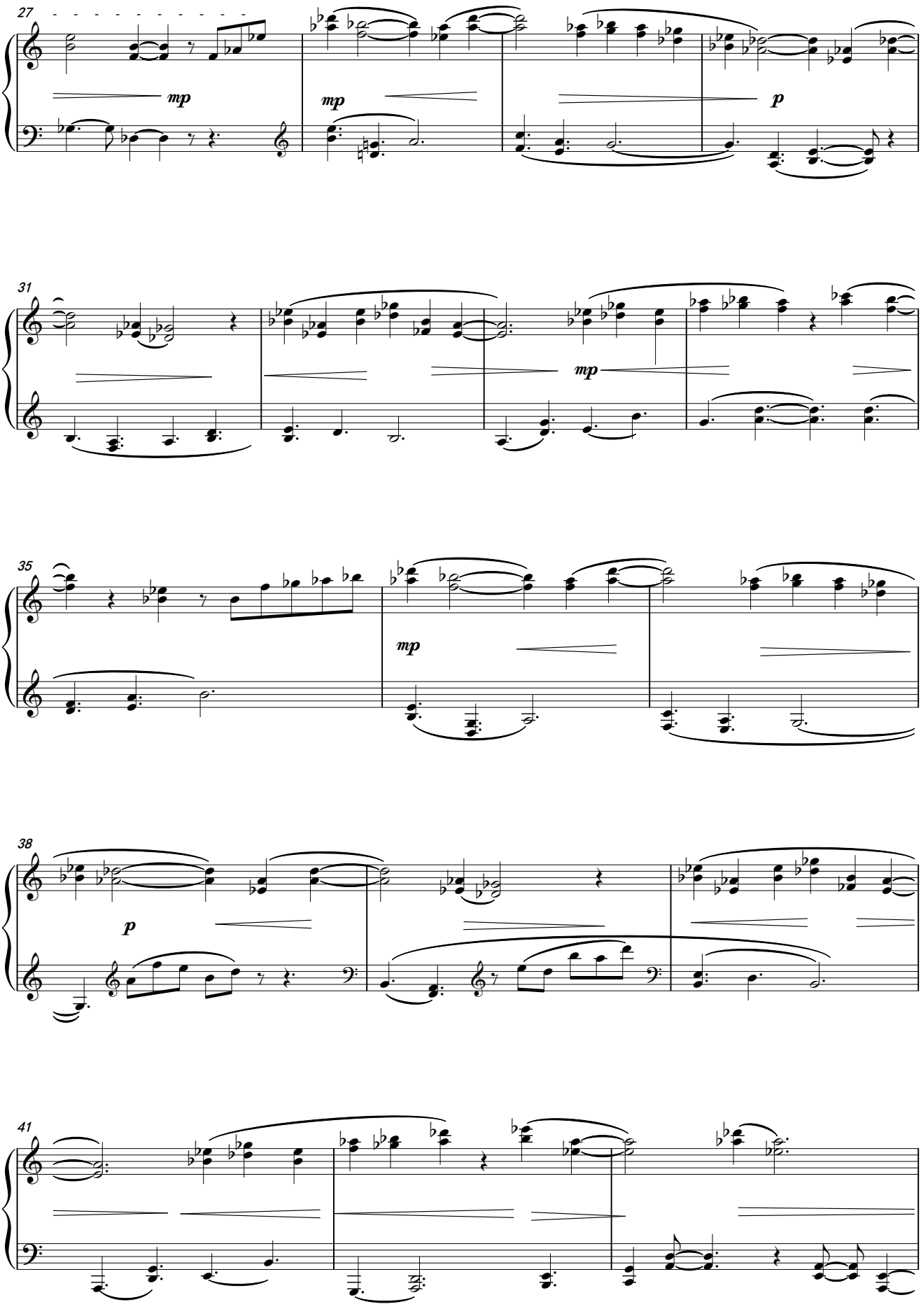
con dolore

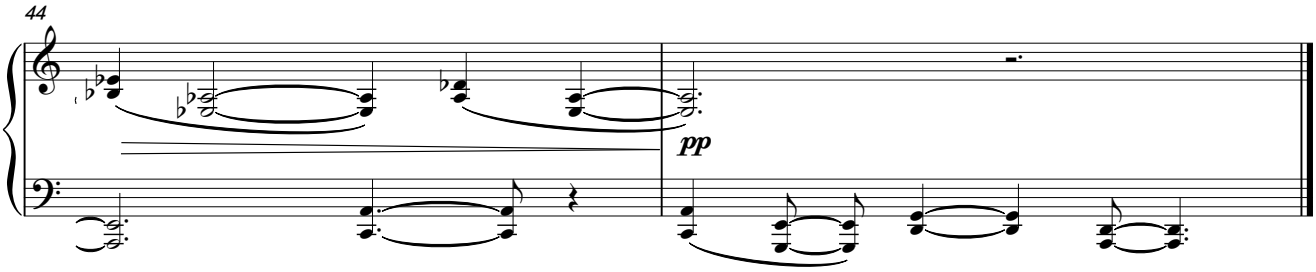
by Cao YunQi




piu mosso
17
mf
19
pp
mf
21
f
f
23
ff
poco rall.
25
fff

Tempo 1




44
pp

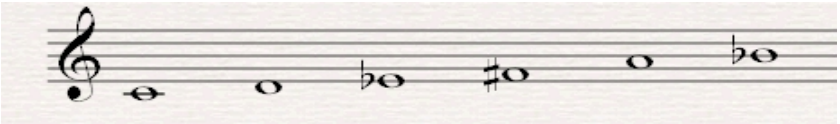
3. ‘Puppet’

‘Puppet’ is a lighthearted piano piece, that draws on traditional Chinese folk customs of humorous puppet character modeling. The origin of Chinese puppets can be traced back to the Shang dynasty. In Han and Tang dynasties, the string-controlled puppet was used in singing and dancing performances.

‘Puppet’ is binary form, uses 12/8 meter and has distinctive melodies. Section A has a quick and lively rhythm, with sudden contrasts, sudden rests and the theme switched between high and low registers inspired by the puppet’s sudden changes of direction and jerkiness. Section B contrasts with section A. The upper and lower parts are in the same rhythm, and at the end of each period a short pause emphasizes the thematic motive, thus increasing the humorous character of the music.

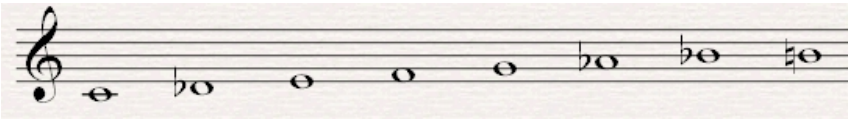
The right hand part uses a hexatonic scale:

Example 18



The left hand part uses an octatonic scale:

Example 19

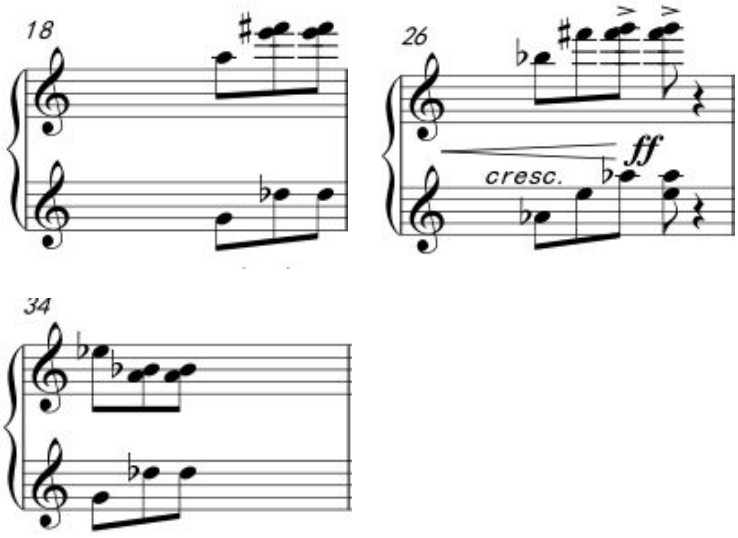


The whole piece is cheerful and ‘giocoso’ in character.

Section A (bars 1-15) can be divided into three phrases. The first phrase (bars 1-4) has the melody in high register; the second phrase (bars 5-8) as the melody moved to the low register; and in the third phrase（bars 8, the fifth beat, to bar 14）the melody returns to the high register. From the fifth beat of bar 14 to the beginning of 15 bar is an extensions of third phrase, using the original thematic material.

Section B runs from bar 16 to the end of the piece. This section has a texture that contrasts with the section A. Upper and lower parts are the same rhythm, but the end of every period and comma (bars 16,17,19) still emphasizes the materials of main theme, as can be seen in music

Example 20



Note on recording

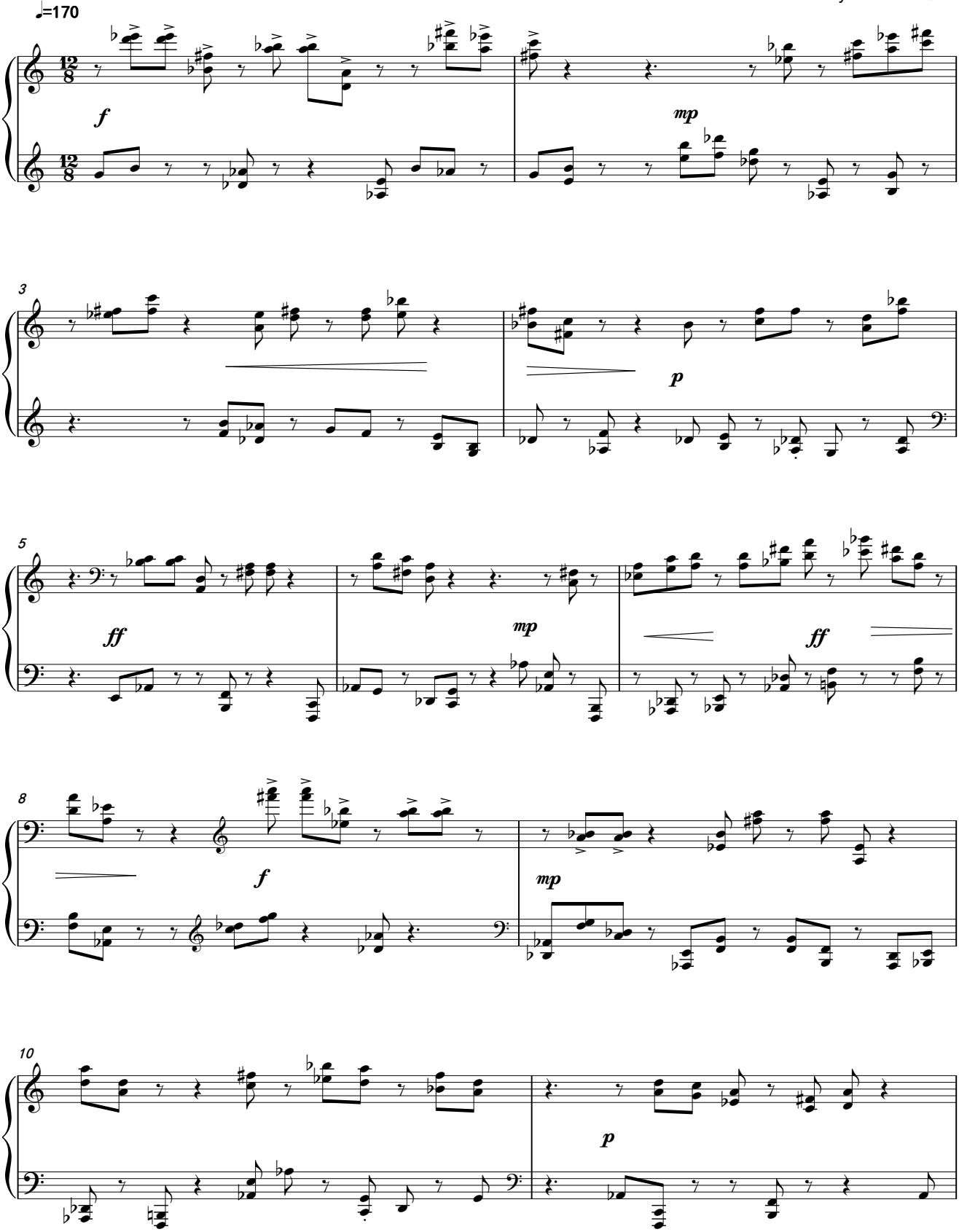
The recording speed may litter slower than the speed on score, the performer did not have much time to practice before recording, due to time constrains unfortunately, but it does give some idea of how the piece sounds.

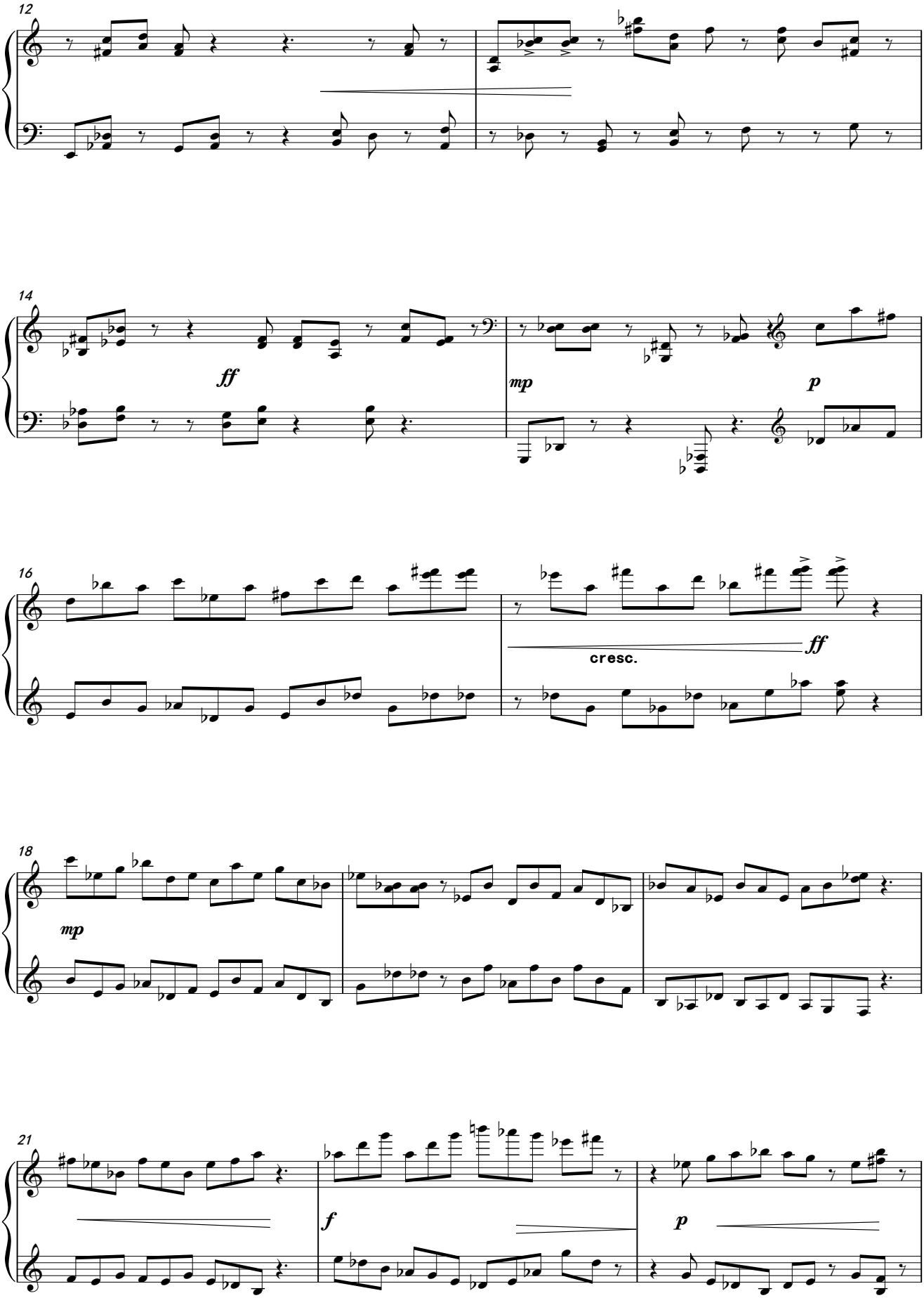
Duration: 1’31”

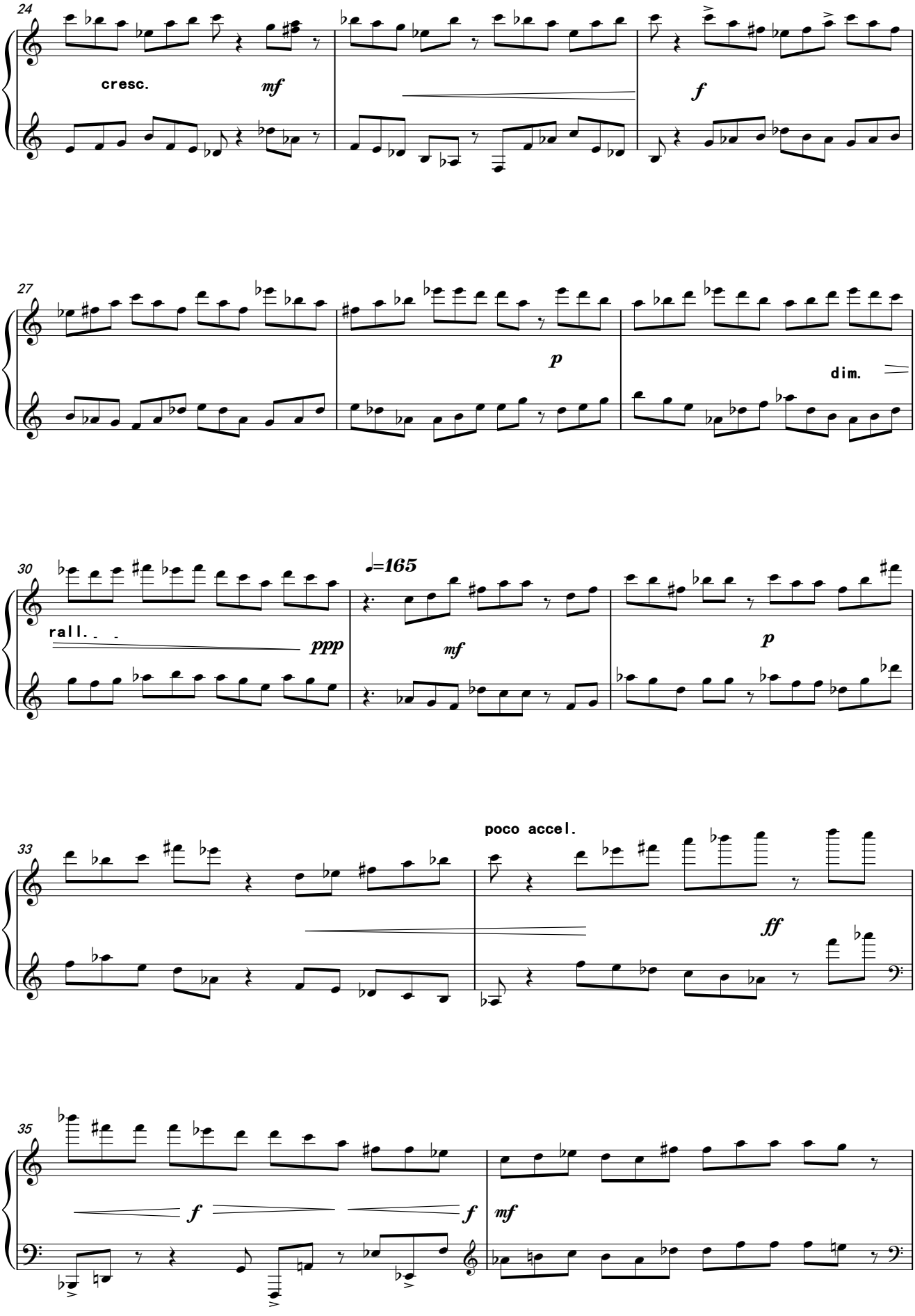
Puppet

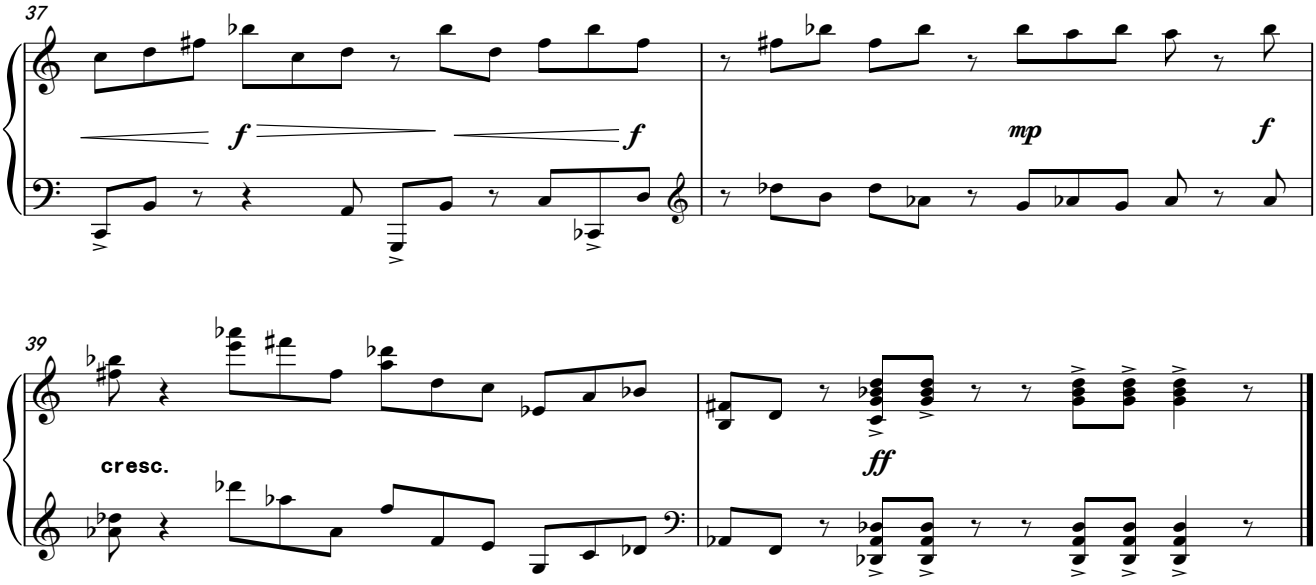
animato

by Cao YunQi




12
14
ff
mp
p
16
cresc.
ff
18
mp
21
f
p


24
cresc.
mf
f
27
p
dim.
30
♩=165
rall.
ppp
mf
p
33
poco accel.
ff
35
f
f
mf


37
f
f
mp
f

39
cresc.
ff

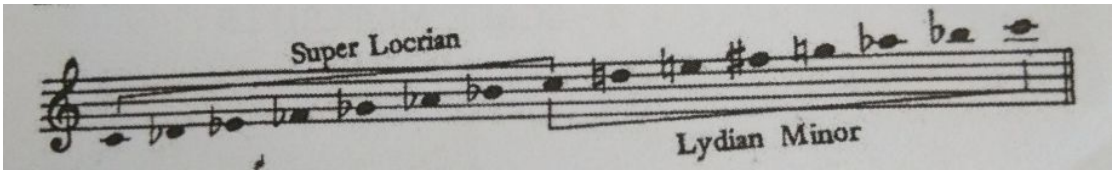
4. ‘Gallery’

This short piece was partly inspired by memories of walking through art galleries. When you do this, a great variety of paintings are encountered on the walls. Sometimes long and narrow corridors zigzag and lead unexpectedly into different areas. Visitors to art galleries can see different things, huge or small,

And examples of many different styles of painting such as modernism, minimalism, expressionism, fauvism, cubism and futurism. The music tries to depict the same of kind of unexpectedness.

This piece is also basically in ternary form. Section A, bars 1-24 use a two-octave scale, which I like very much. I discovered this scale in David Cope’s book Techniques of the Contemporary Composer:

Example 21



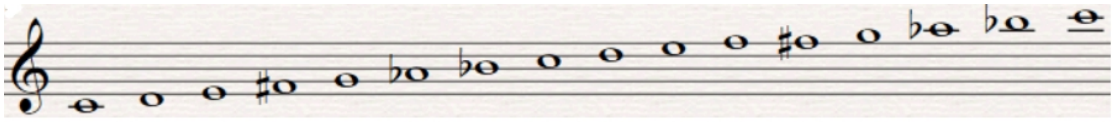
Reproduced from Cope, p.27

Section A runs from bar 1 to bar 8. The second four bars here are the first four bars in retrograde (both rhythm and pitch are retrograde).

Section B runs from bar 9 to bar 24. From the latter half bar of 9 the texture becomes more polyphonic. Melodies in the right-hand feature the interval of a fourth, changing to octaves at bar 17. The left-hand part alternates between single tones and chords. From the beginning of the bar 21 left and right hands alternate rhythm patterns, switching to homophonic texture.

Section A’ runs from bar 24 to bar 52 and is entirely homophonic. The original scale is changed to:

Example 22



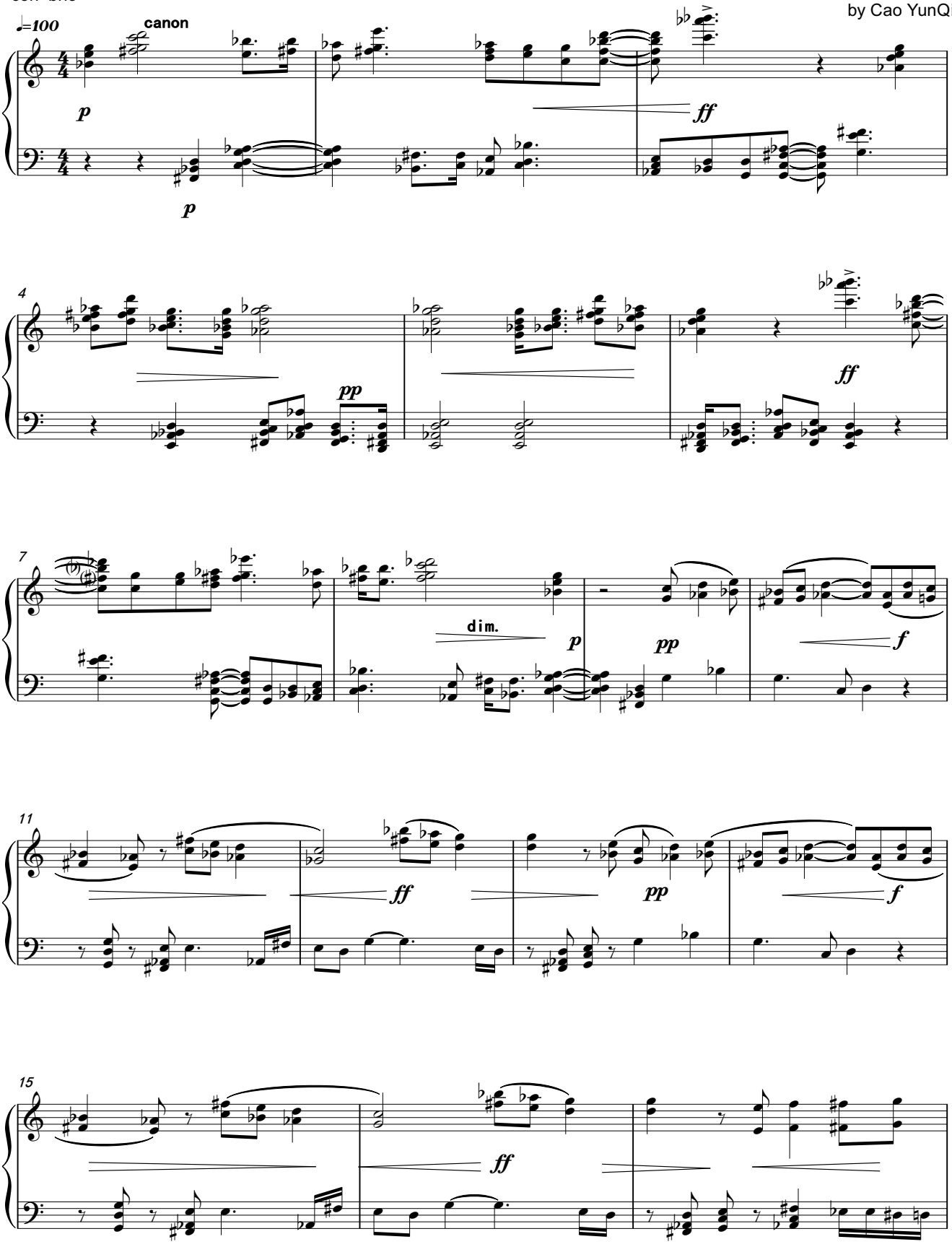
After a simple statement and expansion of the theme, the mood of the music gradually rises, coming to a climax at 37 bar. It then suddenly decreases after reaching a high point, then slowly rises again to bars 45-46 bar, reaching a fortissimo. Triplets enliven the music, but then the atmosphere suddenly calms, with the piece finally ending pianissimo.

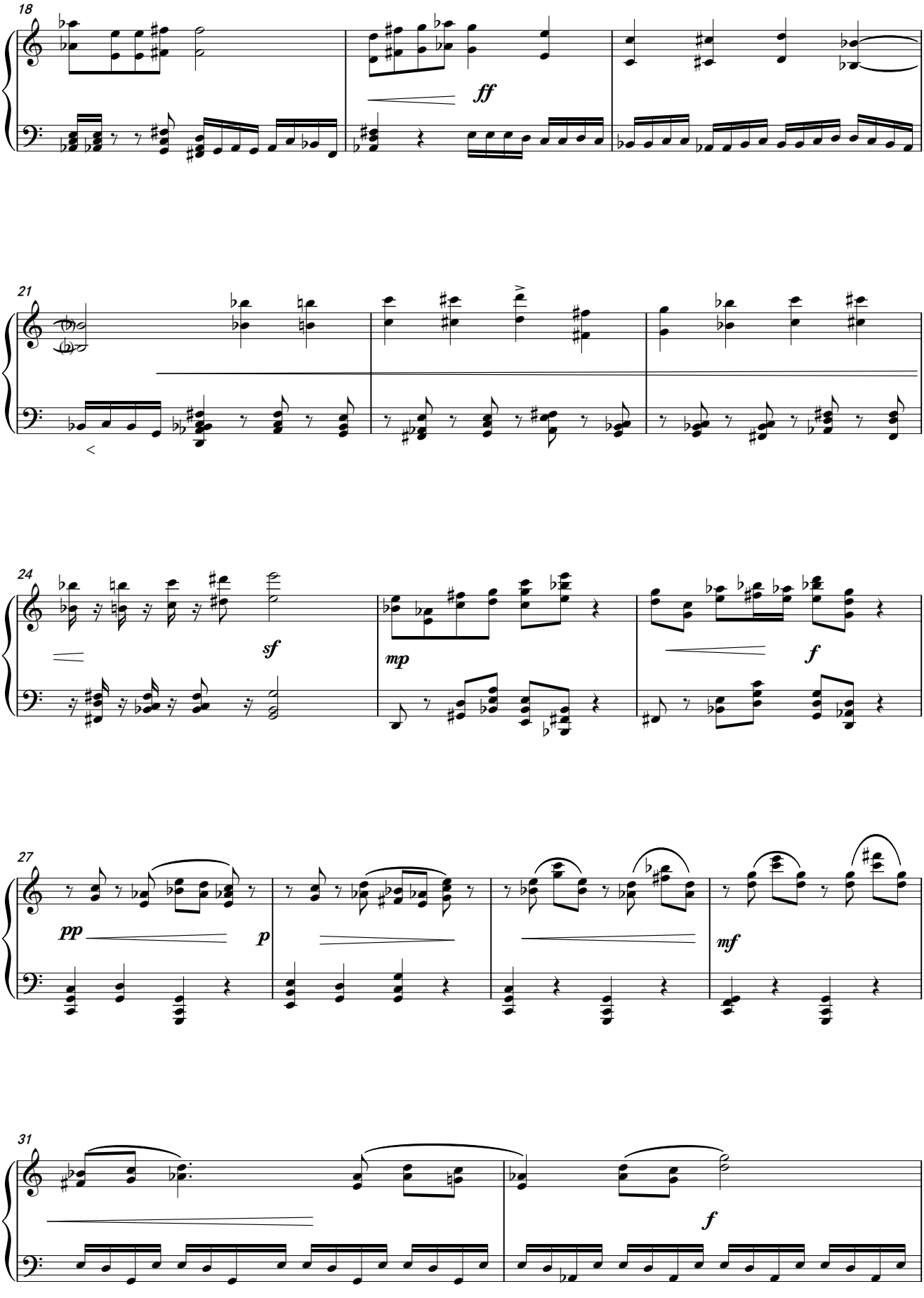
Duration: 2’01”

Gallery

con brio

by Cao YunQi

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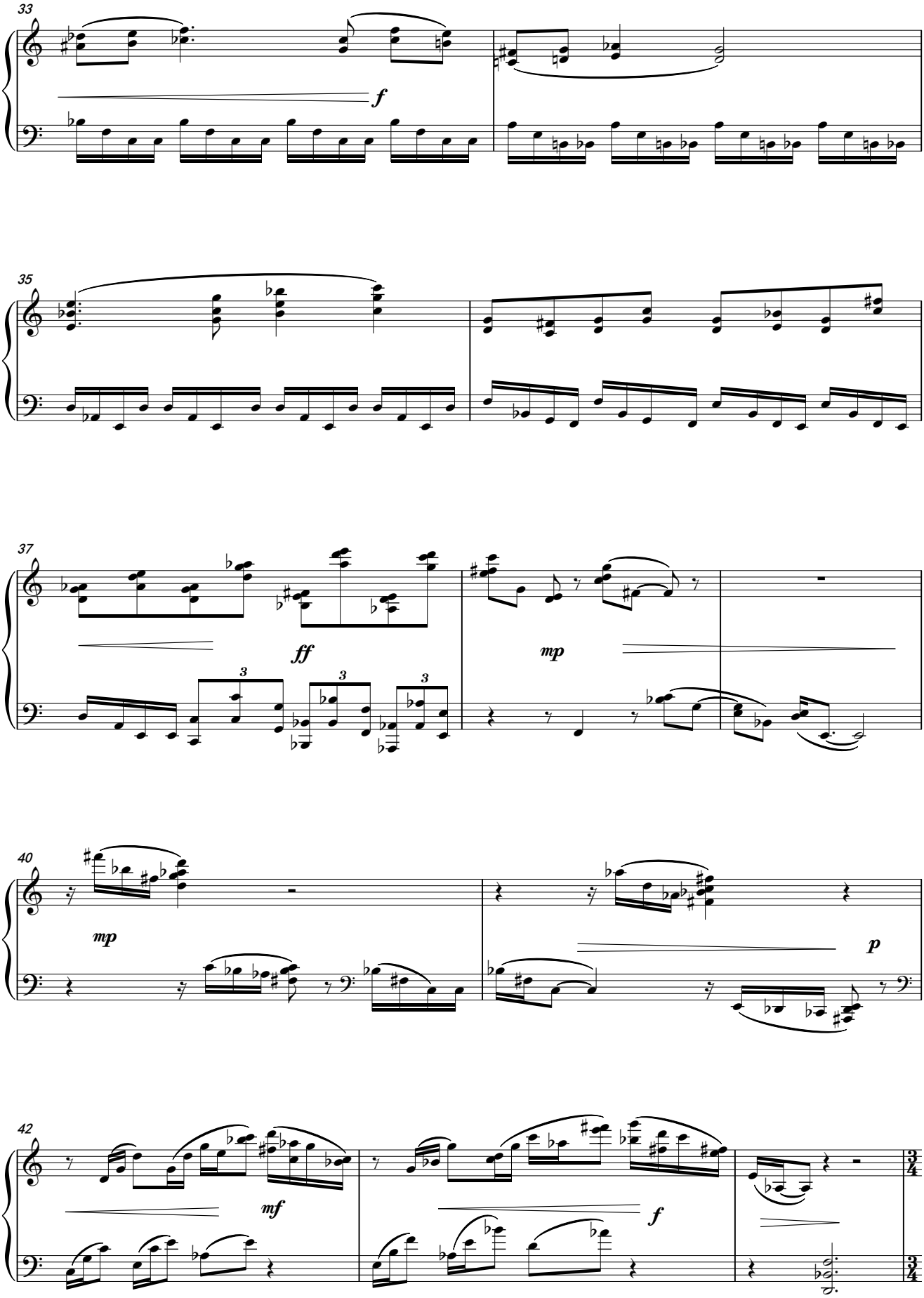
ff
21
24
sf
mp
f
27
pp
p
mf
31
f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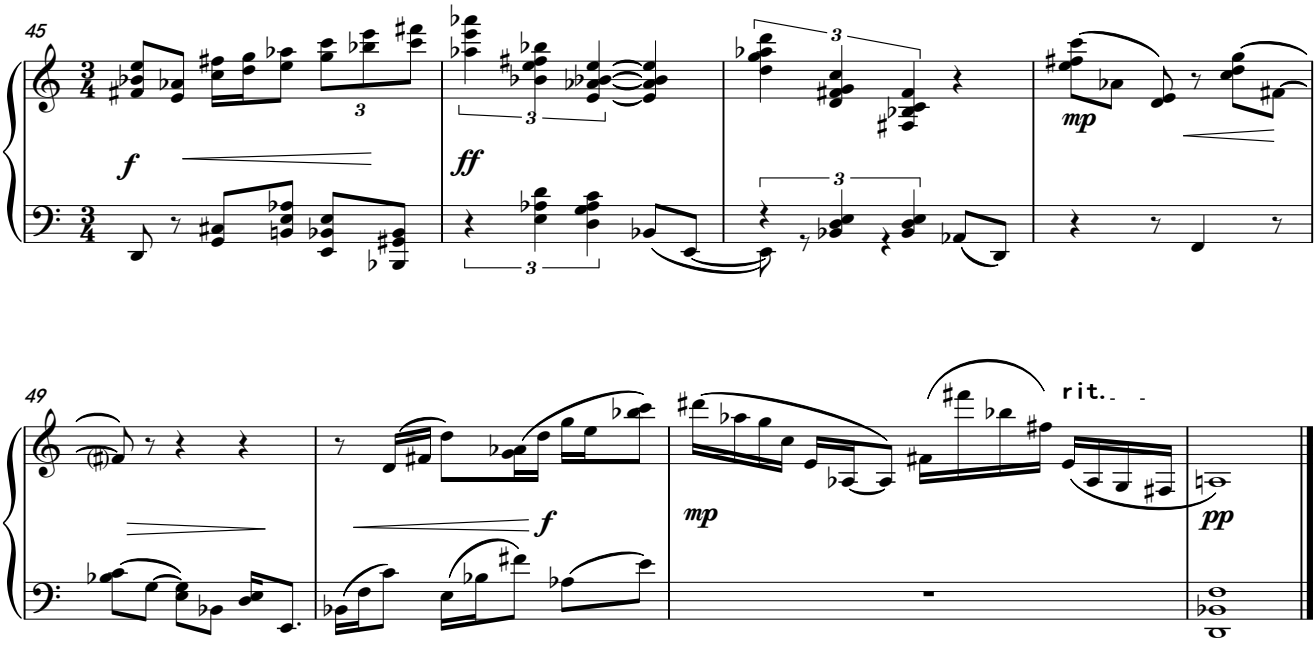
f
35
37
ff
mp
3
3
3
40
mp
p
42
mf
f
3/4
3/4


45
f
ff
mp
49
f
mp
rit.
pp

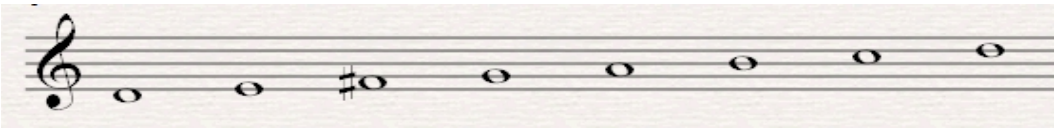
5. ‘Illusion’

‘Illusion’ is intended to provide a free space for the imagination for the performer. It was inspired by Debussy’s piano etude ‘Footsteps In The Snow’. My piece refers to Debussy’s and even appears to quote from it – but that’s an illusion. In fact only a few particular hints are quoted and most the material is my own and of Chinese origin.

My piece uses Chinese folk mode number seven as the main scale. The first section is in A shang yayue mode which changes to A yu yayue mode in the second section. The music seems to be covered with a layer of phantasmagoric and unpredictable colour changes. Sometimes frantic, sometimes calm, the atmosphere is one of mist and hazy illusion.

(1) The first section is 1- 34 bars (bars 16 are the first phrase, bars 17 -34 are the second phrase). There are two bars of bridge material (35 -36).

Example 23: A shang yu mode

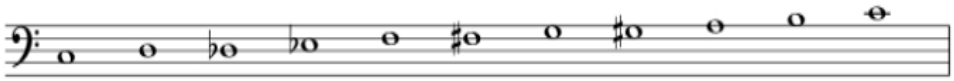


The treble part features the interval of the major third and tries to employ rhythm to produce a characteristic sound effect.

The bass part provides filling and adds melodic echoes to the treble part. The major second and major third intervals are emphasized above others.

The left-hand scale is:

Example 24: A yu yayue mode

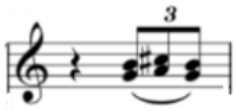


The second music section is bars 37-72.

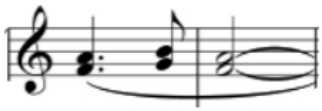
The middle section features a development of a yu mode:

The theme of the first section (Example 25) provides three notes as main musical materials, but the rhythm and duration has been changed (Example 26).

Example 25



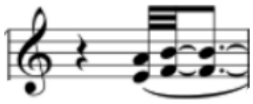
Example 26



The concluding section is bars 73—79 bars.

The original theme is recapitulated, the treble part play the central motif

Example 27



The bass part echo with expand the duration of motive.

Example 28

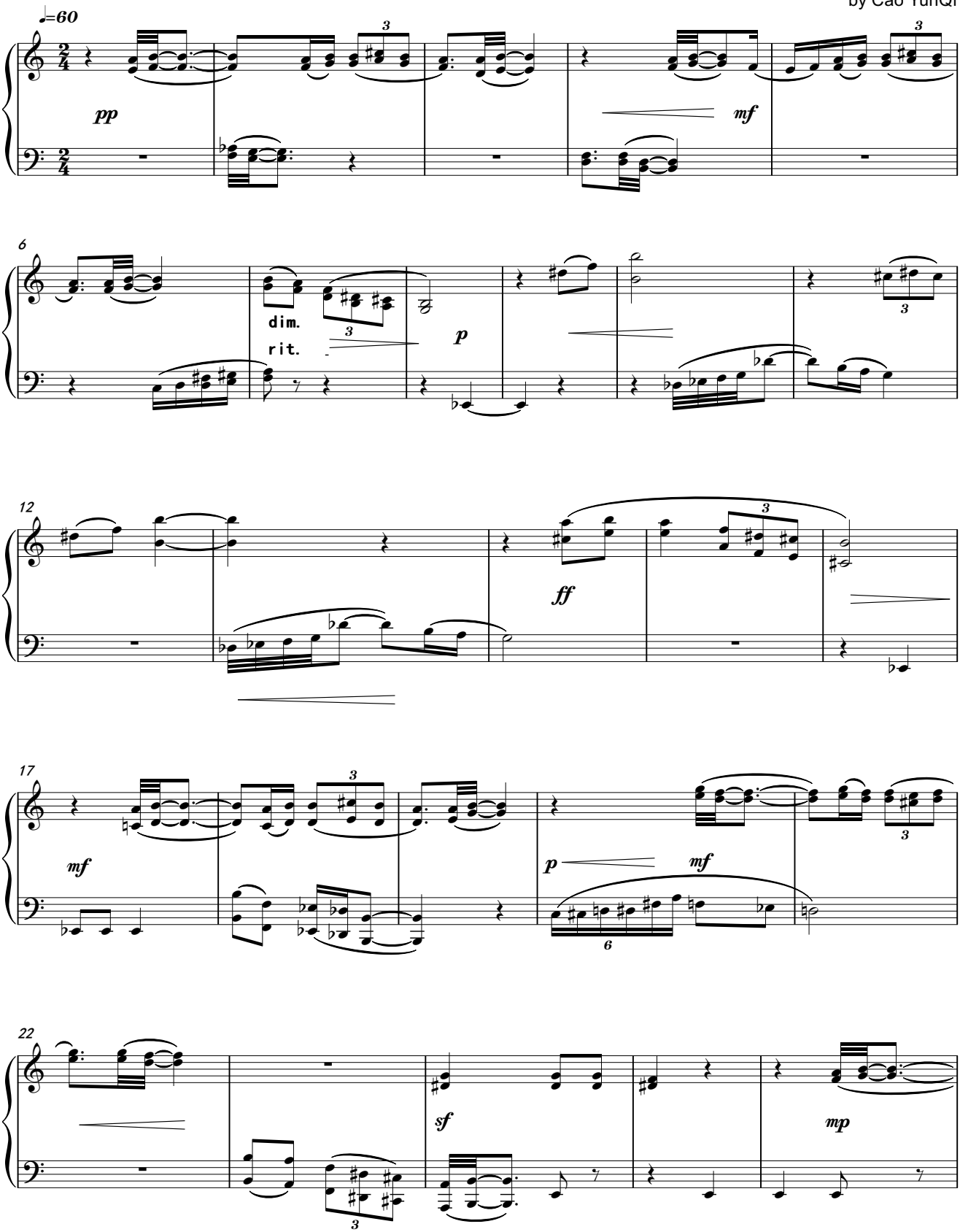
The whole end section echoes first section. Tonality returns to A shang yayue mode.

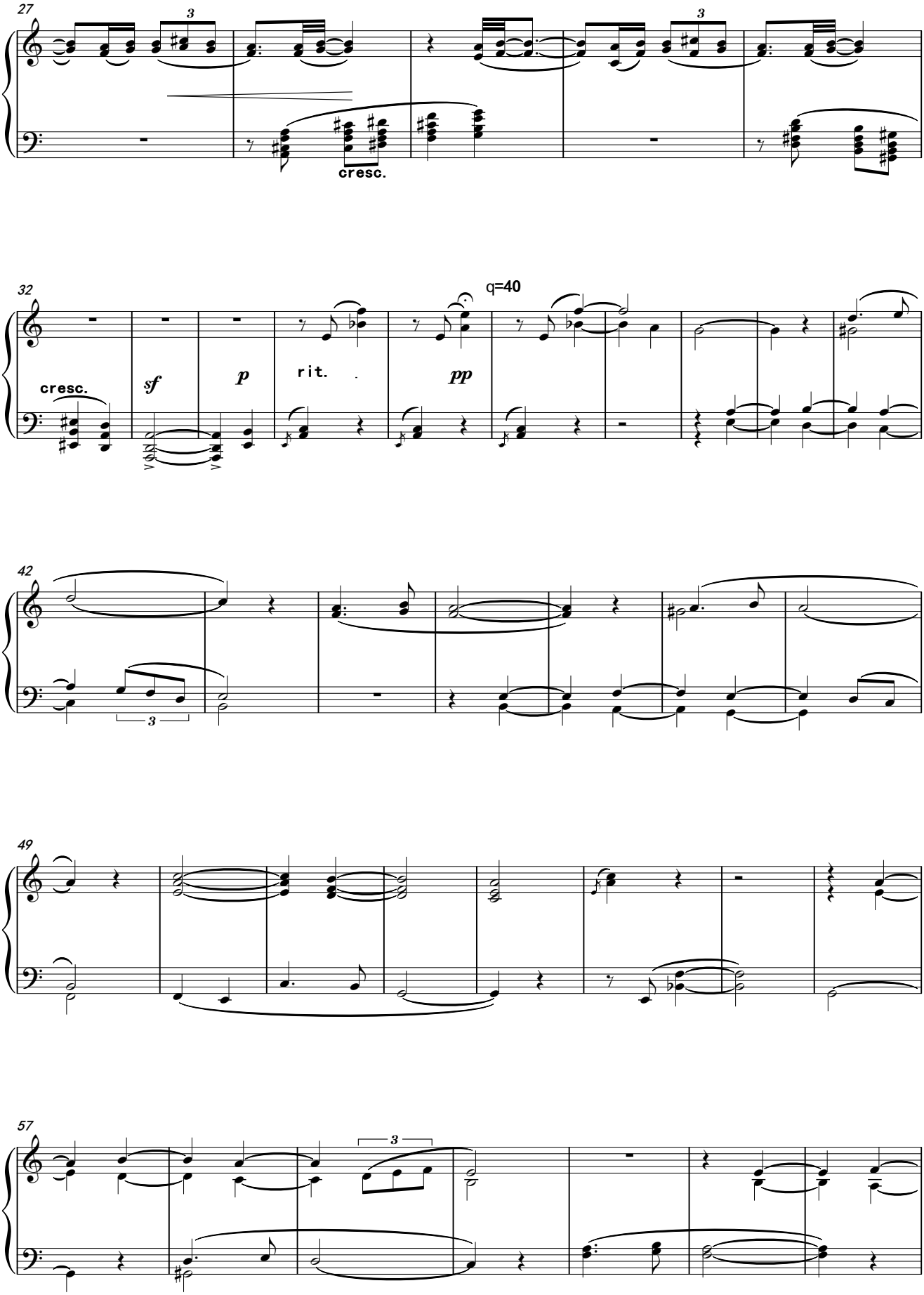
Duration: 3’41”

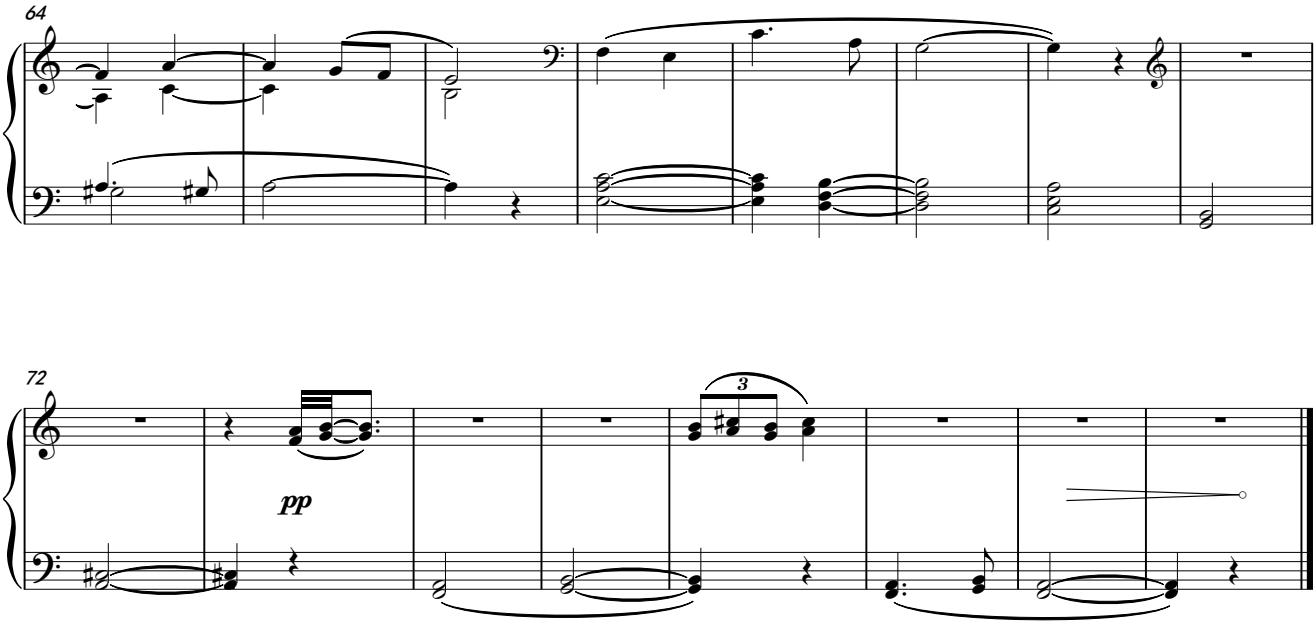
Illusion

fantastico

by Cao YunQi




27
3
cresc.
32
q=40
cresc.
sf
p
rit.
pp
42
3
49
57
3


64
72
pp
3

Song Cycle

for voice and various instruments

Song cycle

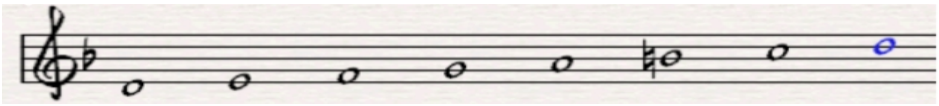
1. Love for my hometown

for soprano, flute and piano

This song expresses homesickness and the love of one's hometown.

The scale used is d yayue yu on D（a Chinese national mode).

Example 29



The flute rhythm is very free, including triplets, quintuplets, sextuplets and septuplets. The piano part includes some altered passing tones and altered neighbor tones to enrich the color of harmony.

Lyrics

(Verse One)

Missing you during the day,

Dreaming you durning the night.

That piece of the beach,

Ah, that part of the fishing village.

Leave behind childhood footprints.

(Verse Two)

Hold my soul, hook my heart

Newly built seaport,

Ah, newly constructed mansion

Shining through sweat of labour.

(Together)

Ah, hometown, my mother

Ah, hometown, my mother

I travelled to the ends of the earth,

Beyond the reach of you who held me dearest in the world.

The place where I was born,

You who loved me most.

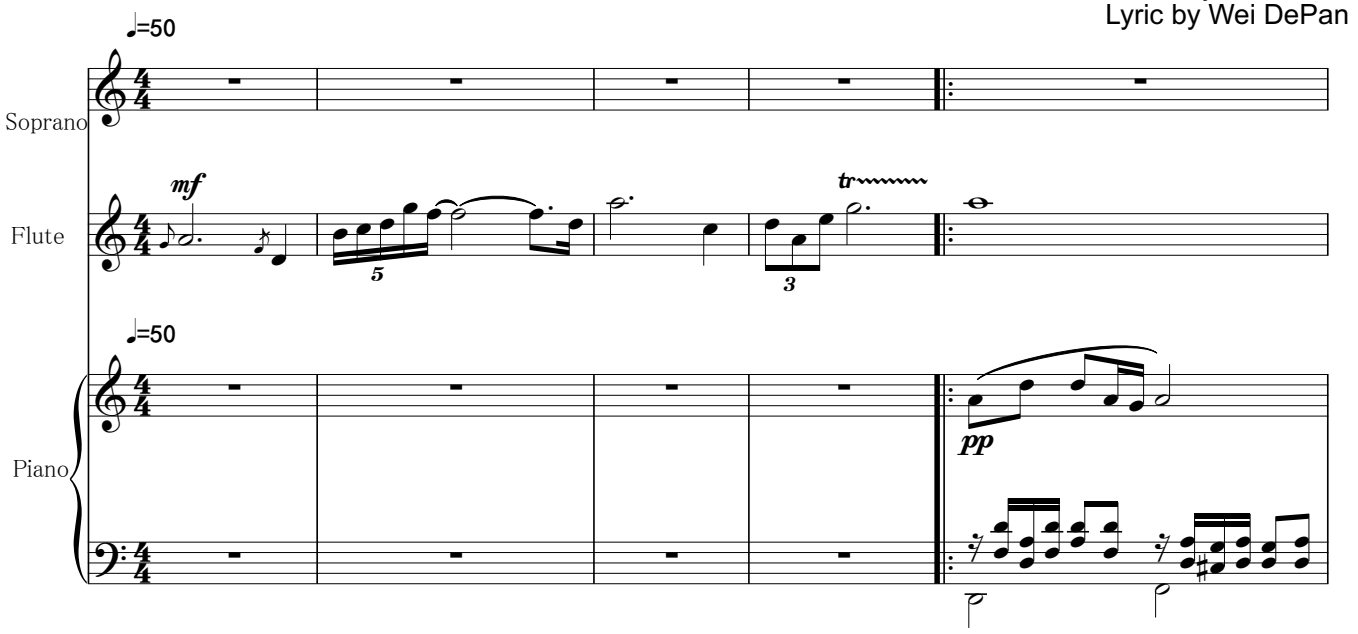
Duration: 4’00”

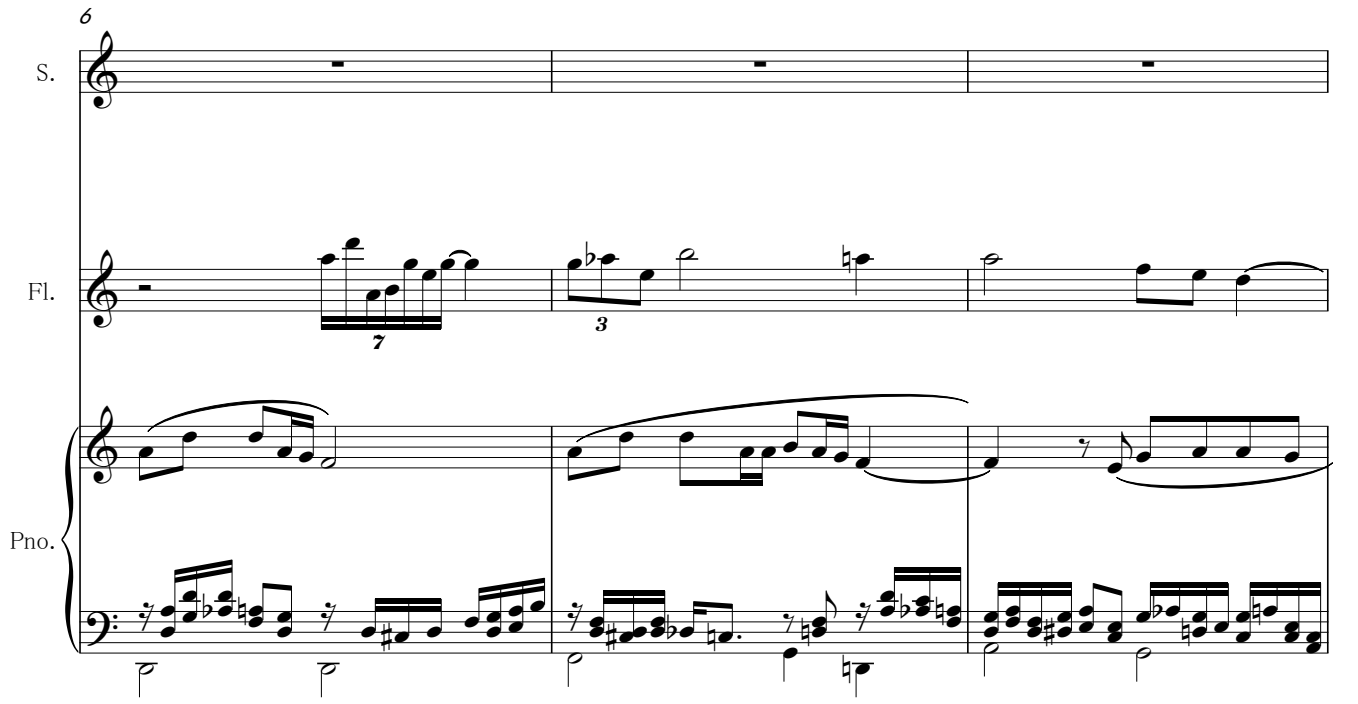
Love for my hometown

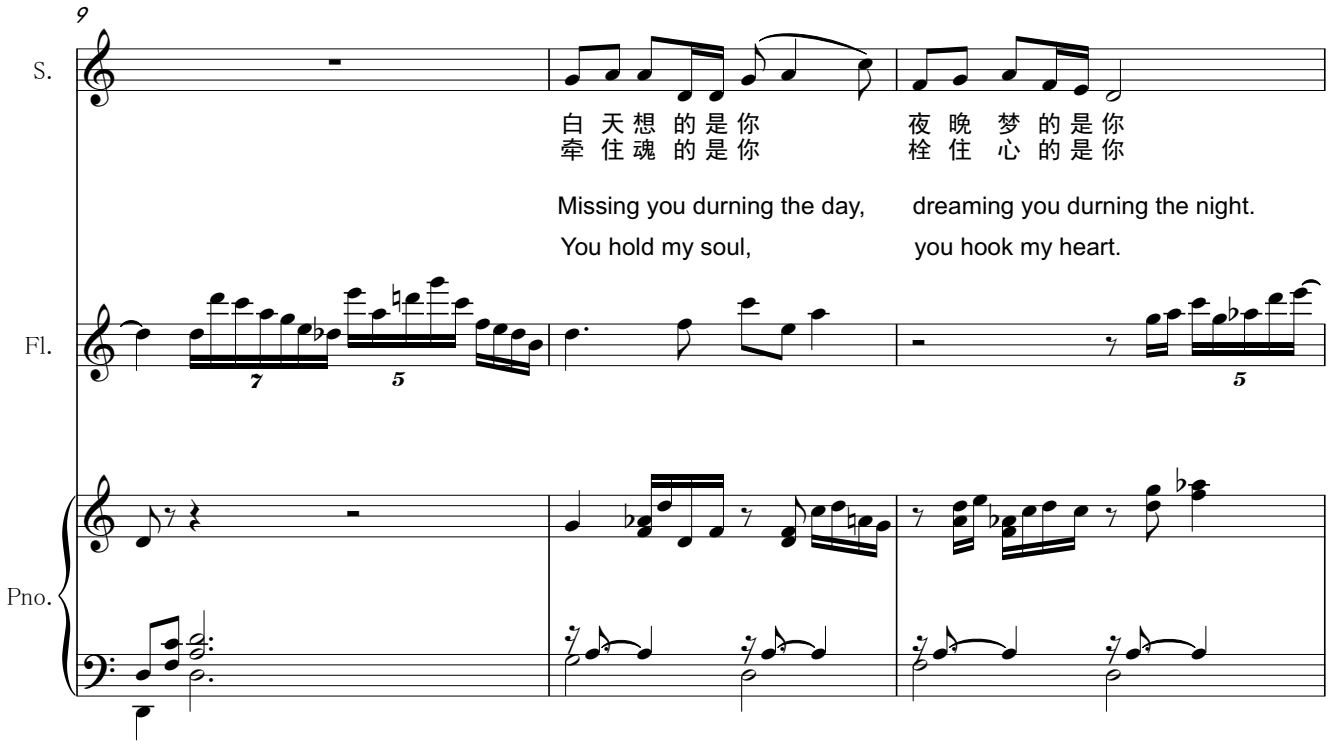
(for soprano, flute and piano)

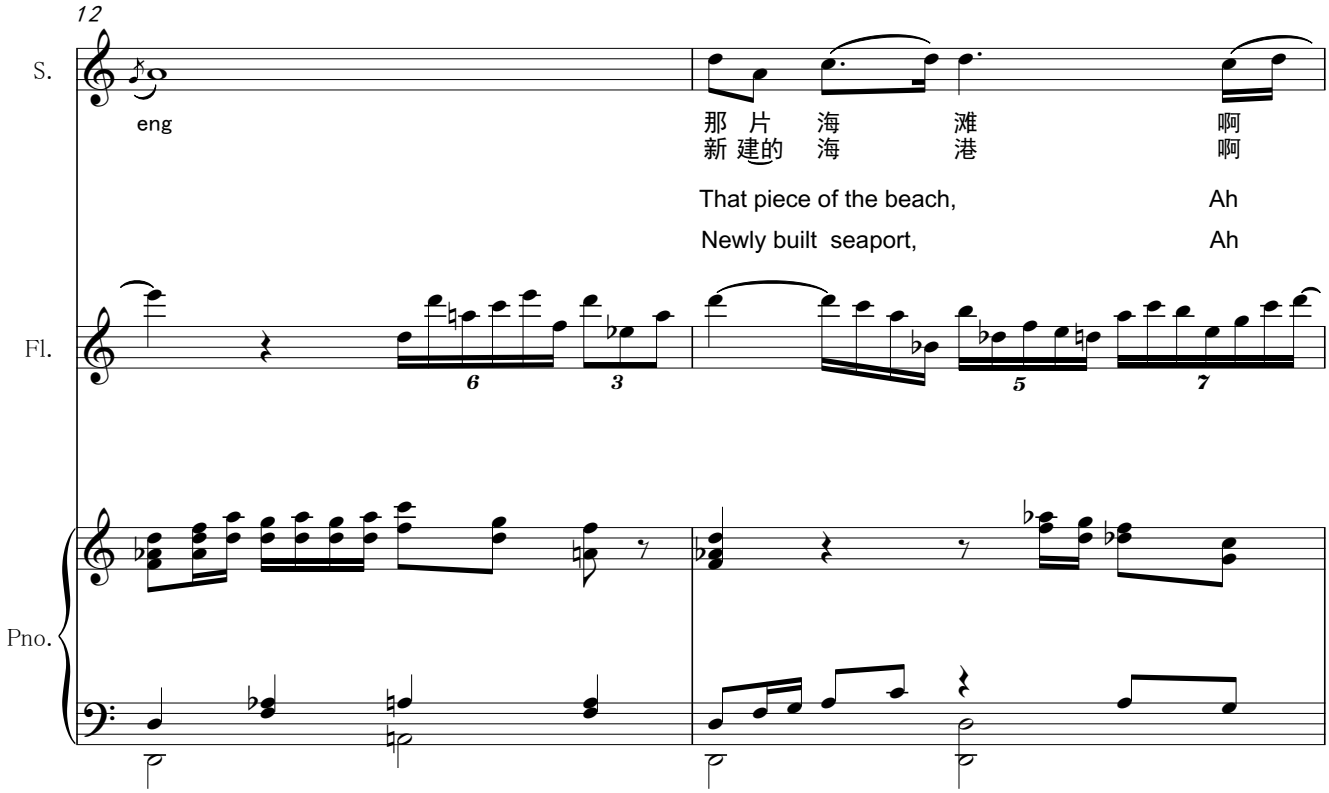
Schmachtend

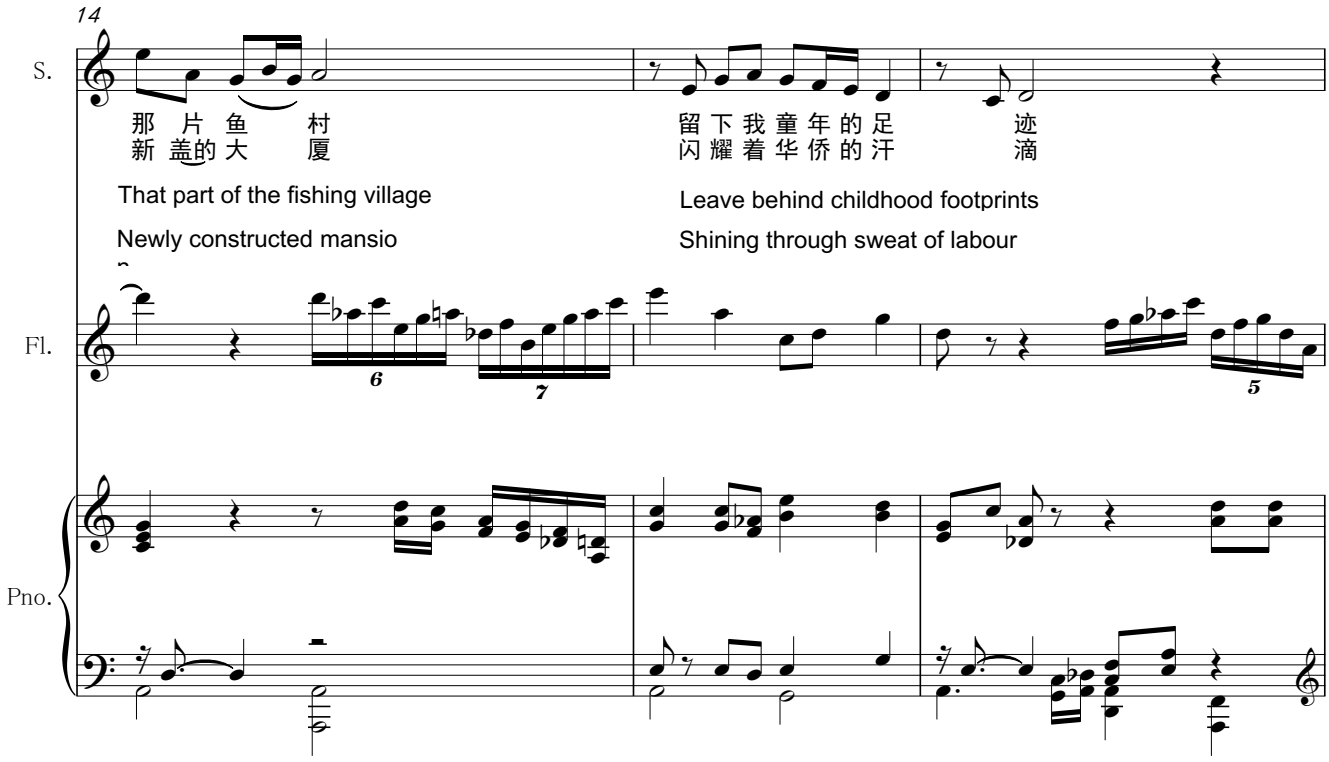
Music by Cao YunQi
Lyric by Wei DePan

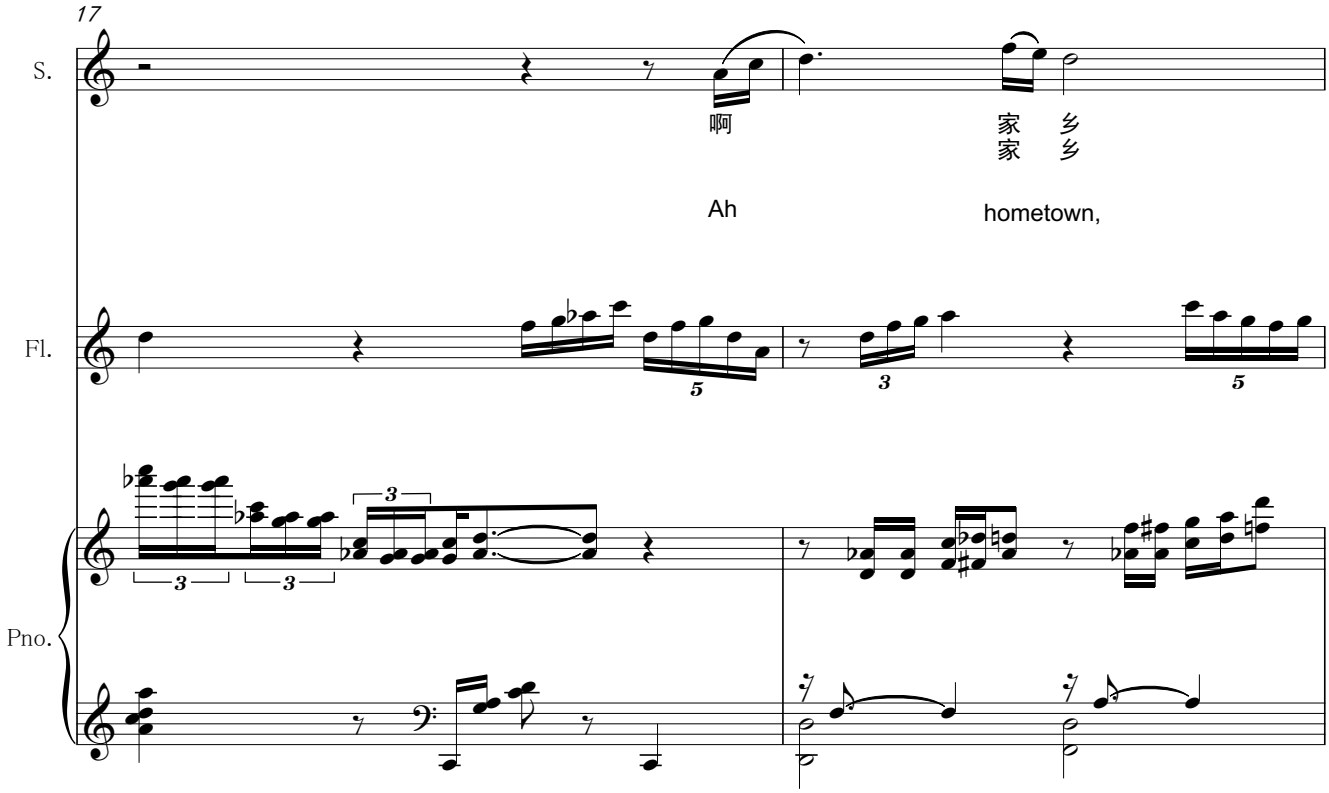


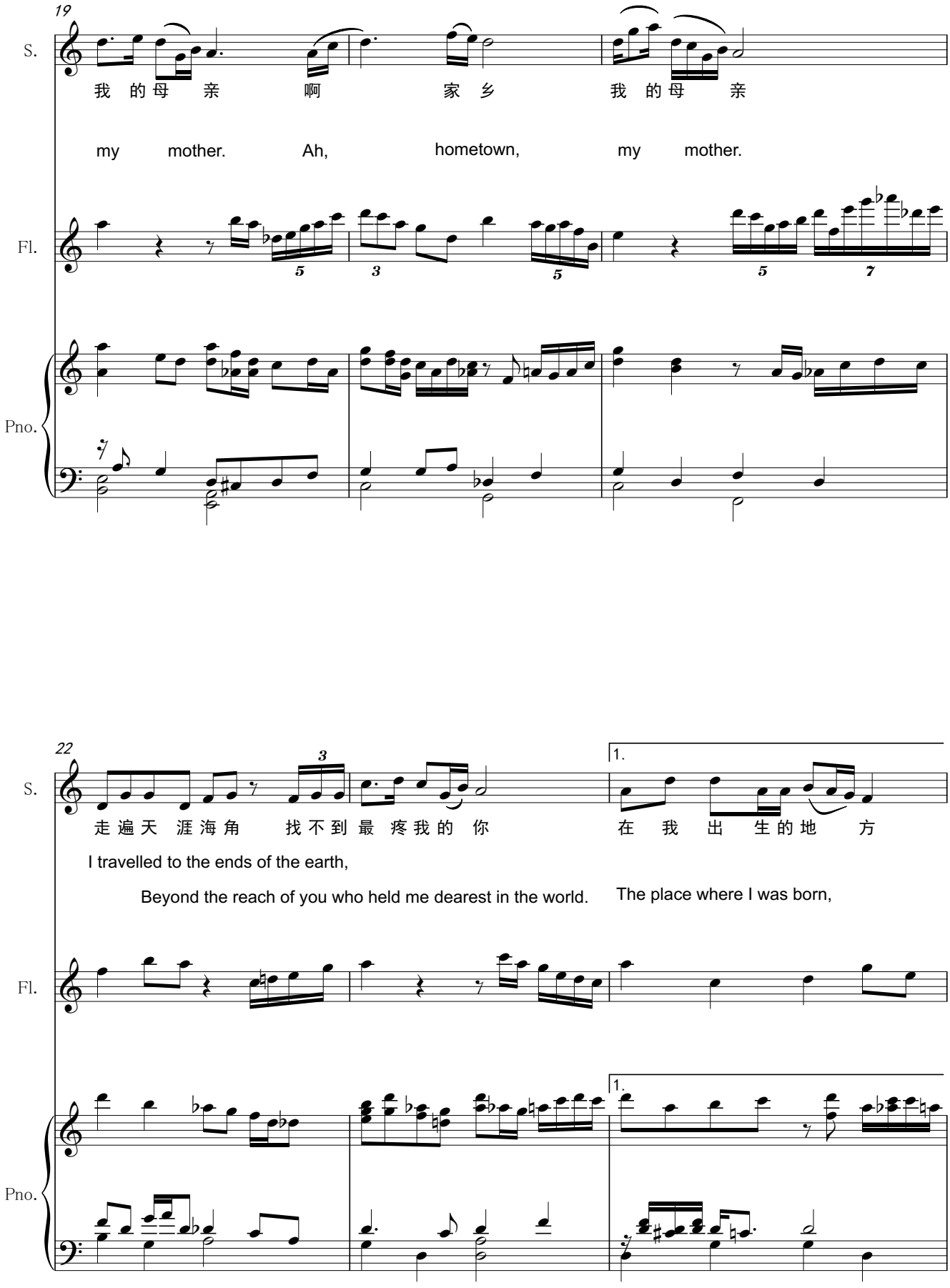


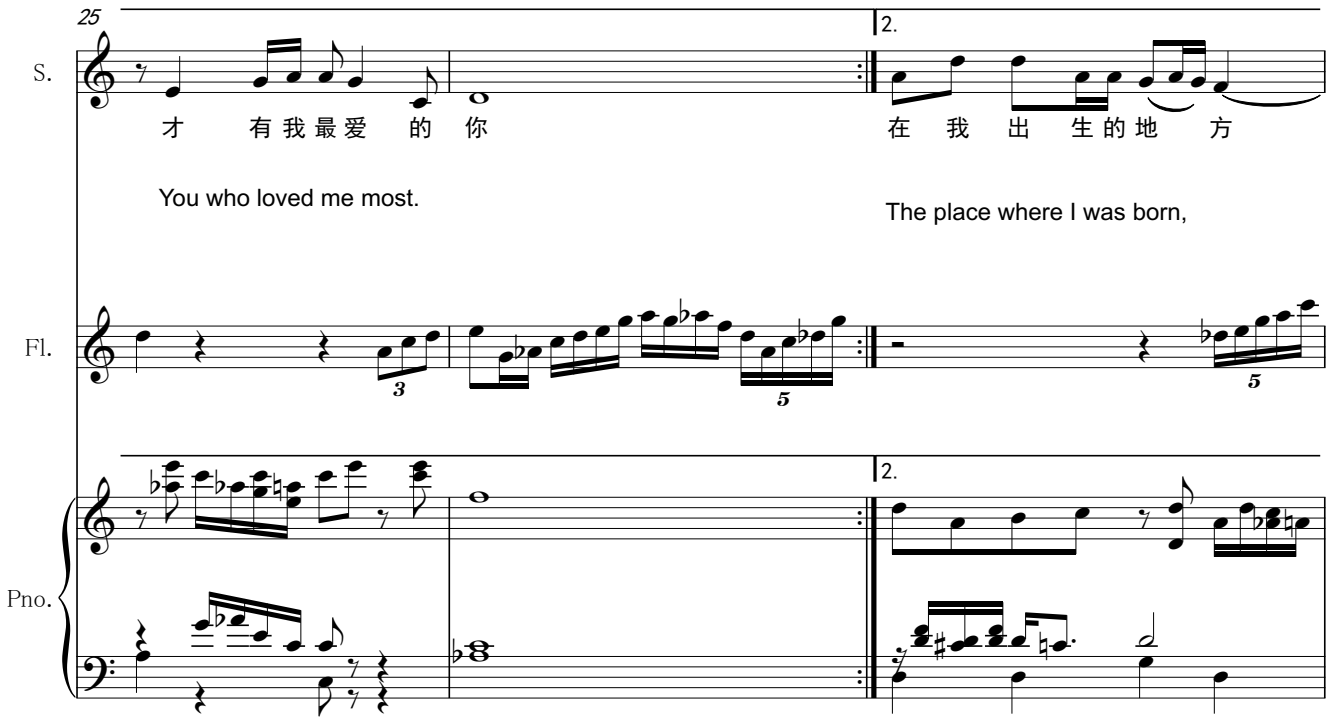

9
S.
白 天 想 的 是 你
夜 晚 梦 的 是 你
牵 住 魂 的 是 你
栓 住 心 的 是 你
Missing you durning the day,
dreaming you durning the night.
You hold my soul,
you hook my heart.
Fl.
Pno.

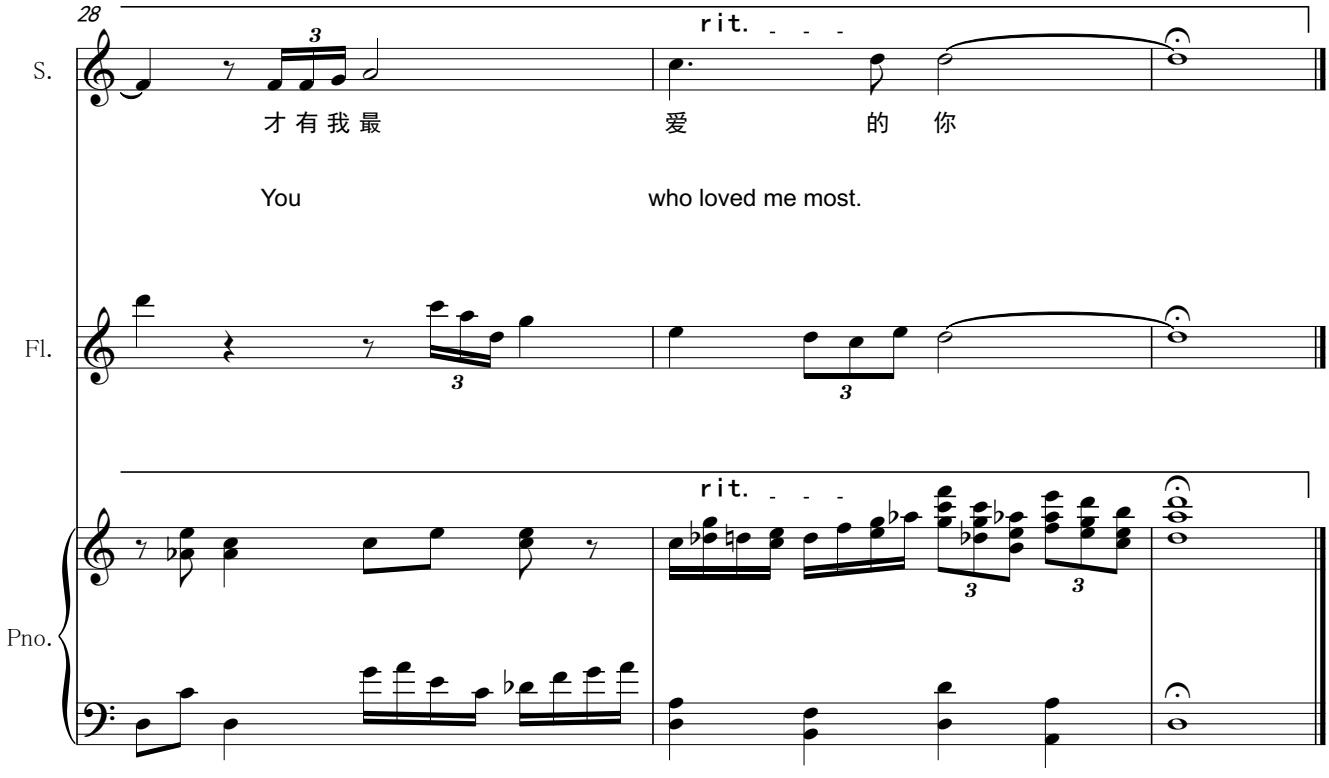

12
S.
eng
那 片 海 滩 啊
新 建的 海 港 啊
That piece of the beach,
Ah
Newly built seaport,
Ah
Fl.
Pno.


14
S.
那 片 鱼 村
新 盖的大 厦
That part of the fishing village
Newly constructed mansio
留 下 我 童 年 的 足 迹
闪 耀 着 华 侨 的 汗 滴
Leave behind childhood footprints
Shining through sweat of labour
Fl.
Pno.


17
S.
啊
家 乡
家 乡
Ah
hometown,
Fl.
Pno.


19
S.
我 的母 亲 啊 家 乡 我 的母 亲
my mother. Ah, hometown, my mother.
Fl.
Pno.
22
S.
走遍天 涯海角 找不到最 疼我的 你
在 我 出 生的地 方
I travelled to the ends of the earth,
Beyond the reach of you who held me dearest in the world.
The place where I was born,
1.
Fl.
Pno.


25
S.
才 有我最爱 的 你
You who loved me most.
2.
在 我 出 生的地 方
The place where I was born,
Fl.
Pno.
2.


28
S.
才有我最
爱
的 你
You
who loved me most.
rit.
Fl.
Pno.
rit.

Chancing upon old friends in a village inn

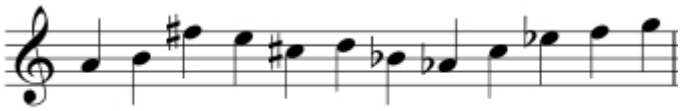
for tenor，xindi and guzheng

This slow song sets a lyric from the Tang Dynasty. The scene is night, reflecting on a chance meeting with friends in a village pub.

Musically the song uses the twelve-tone technique to convey unease.

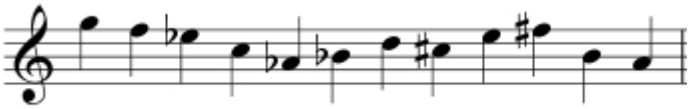
Xindi and guzheng present the row in bars 1-3

Example 30



Bars 4-6 introduce the retrograde

Example 31



In this song I have tried to bring out the emotion of the poem. A full moon hangs over the city in the sky in the autumn night. Despite the darkness, you may happen to meet friends. Or is it just a dream?

The autumn wind rises and disturbs black magpies in the branches, crickets cry in the grass wet with dew. Wandering outside, alcohol can be anesthetic helping to overcome homesickness. The Wanderer is afraid to hear the bell ringing in the morning, because it warns of separation from his friends.

Xindi (a rare Chinese flute)[hwjyw.com]

Lyrics

《**江乡故人偶集客舍**》

作者：戴叔伦

天秋月又满，城阙夜千重。

还作江南会，翻疑梦里逢。

风枝惊暗鹊，露草覆寒虫。

羁旅长堪醉，相留畏晓钟。

While the autumn moon is pouring full

On a thousand nightscapes among towns and villages.

There meet by chance, south of the river,

Dreaming doubters of a dream....

In the trees a wind has startled the birds,

And insects cower from cold in the grass;

But wayfarers at least have wine

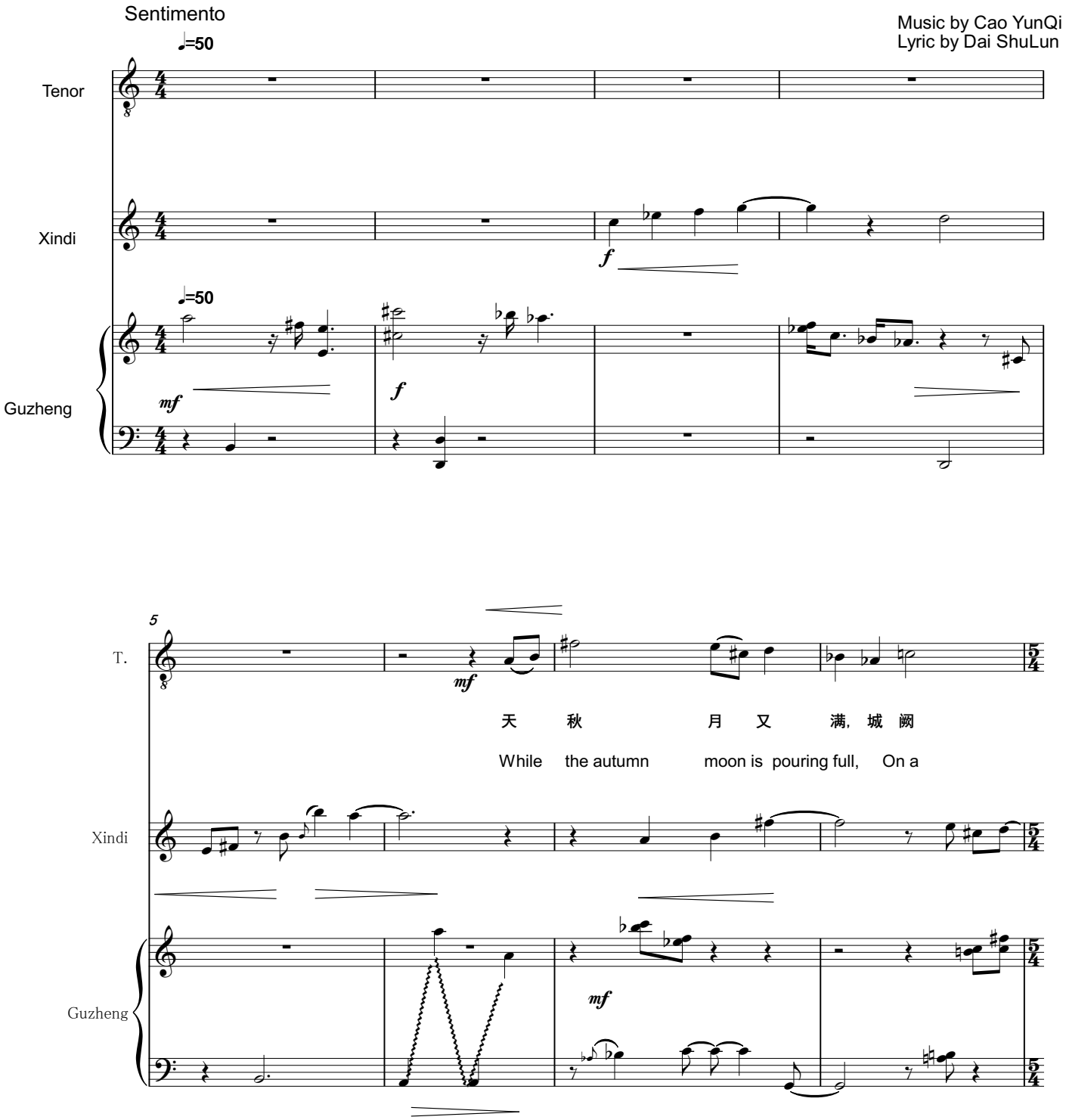
And nothing to fear -- till the morning bell.

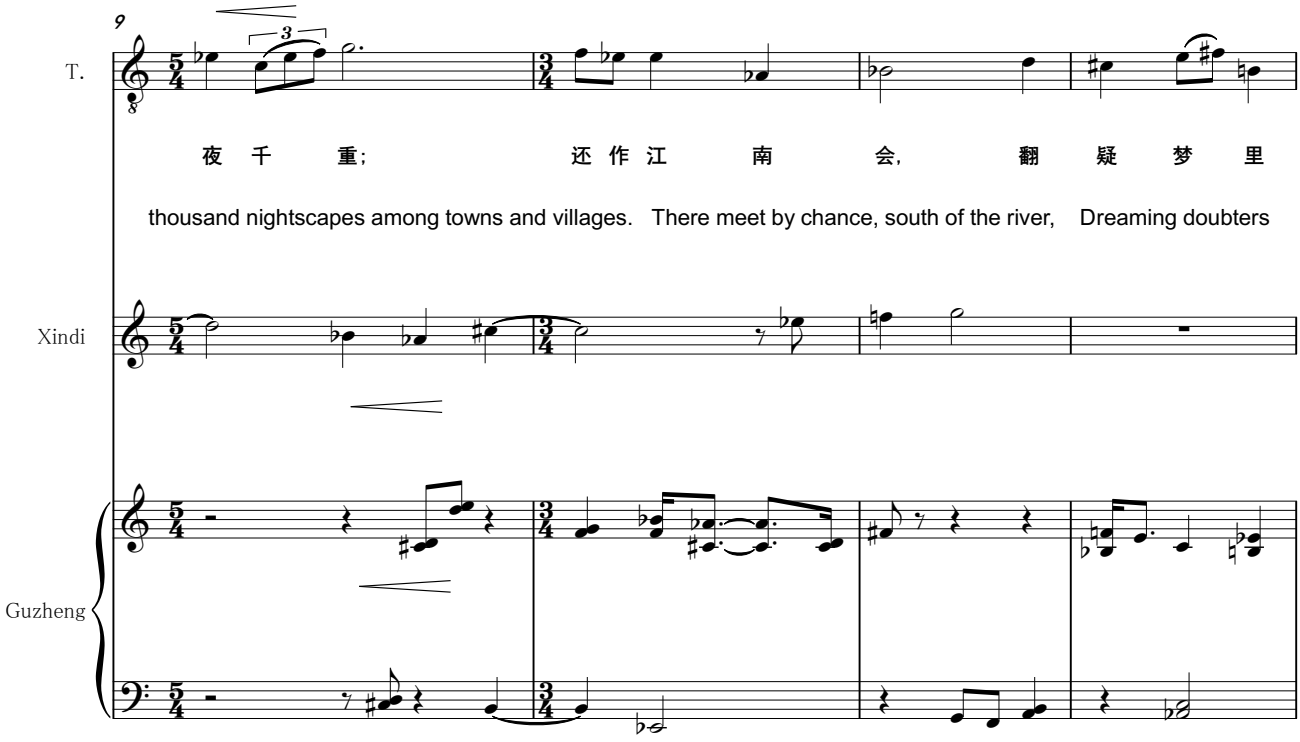
[xigutang.com/tangshi300]

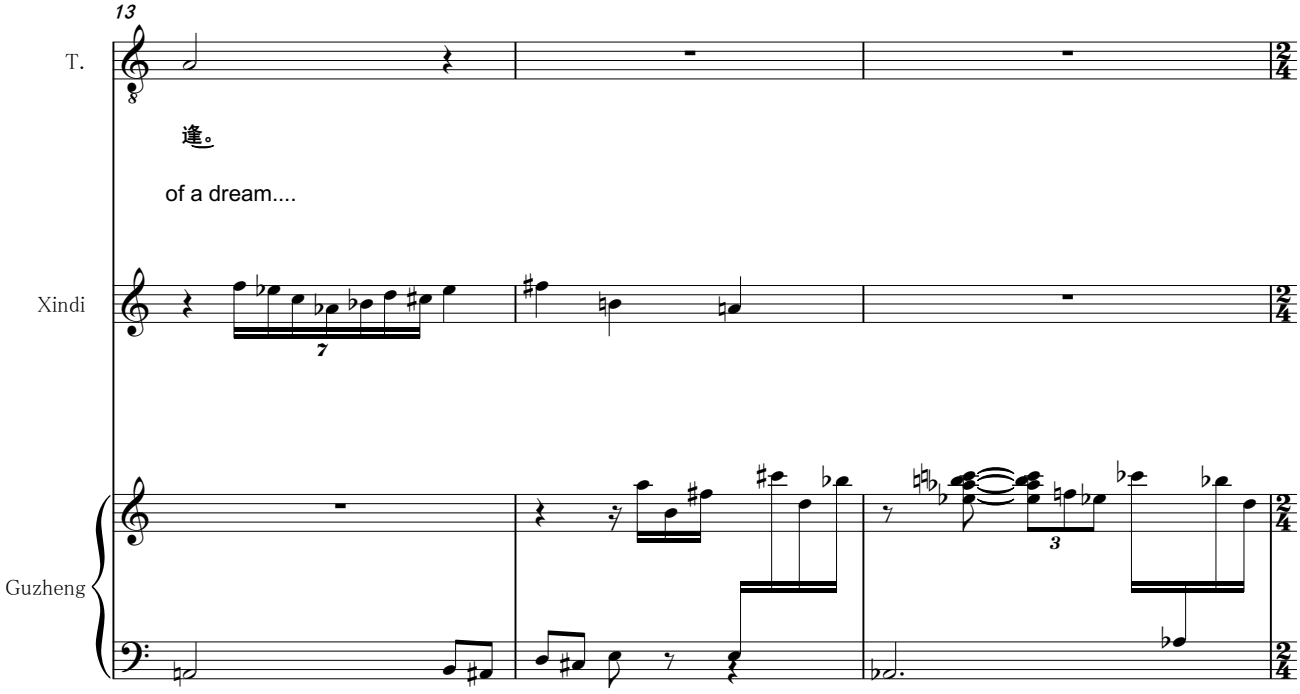
Duration: 4’04”

Chancing upon old friends in a village inn

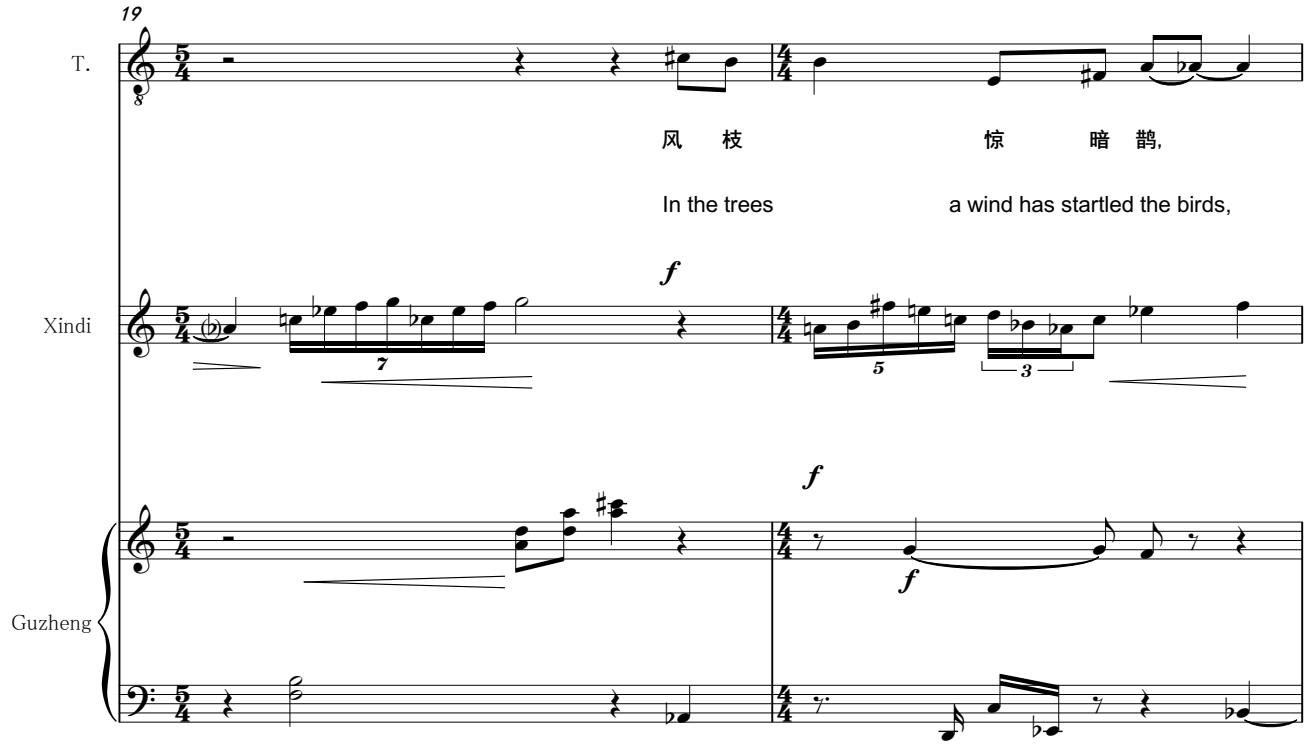
(for tenor, xidi and guzheng)

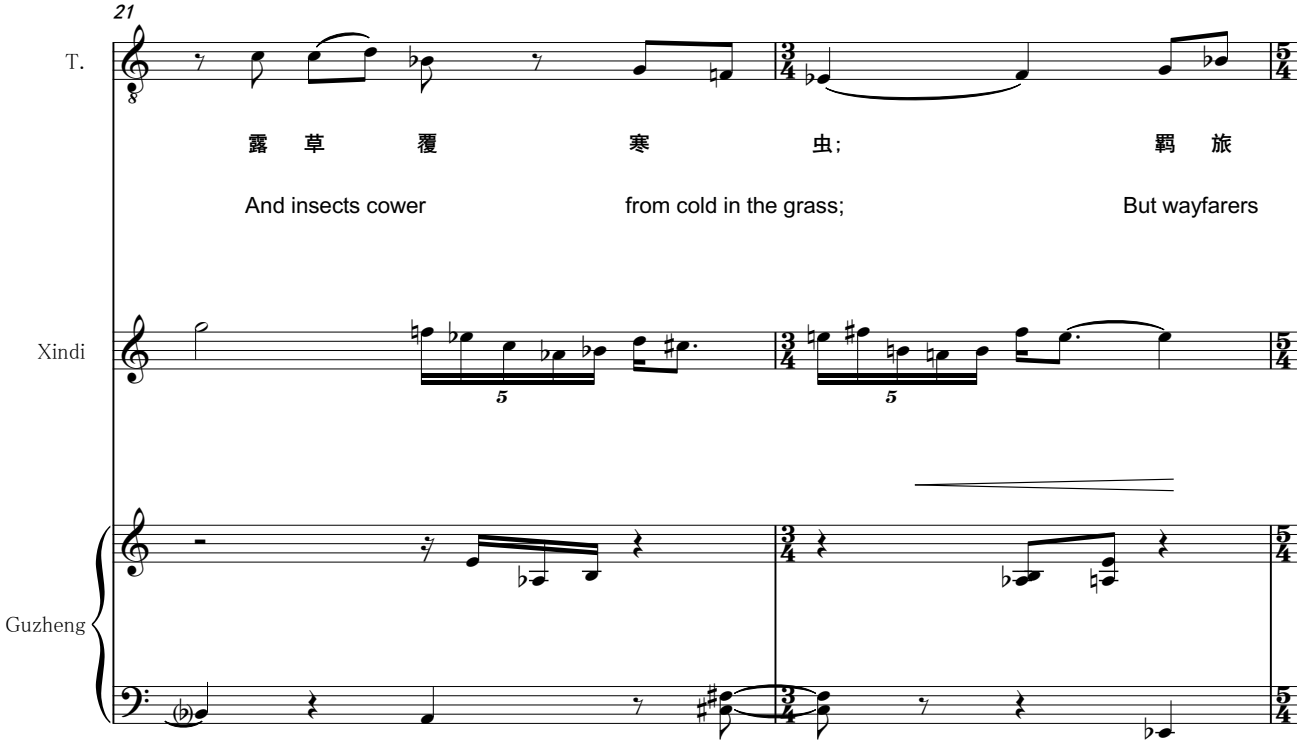



9
T.
夜 千 重; 还 作 江 南 会, 翻 疑 梦 里
thousand nightscapes among towns and villages. There meet by chance, south of the river, Dreaming doubters
Xindi
Guzheng

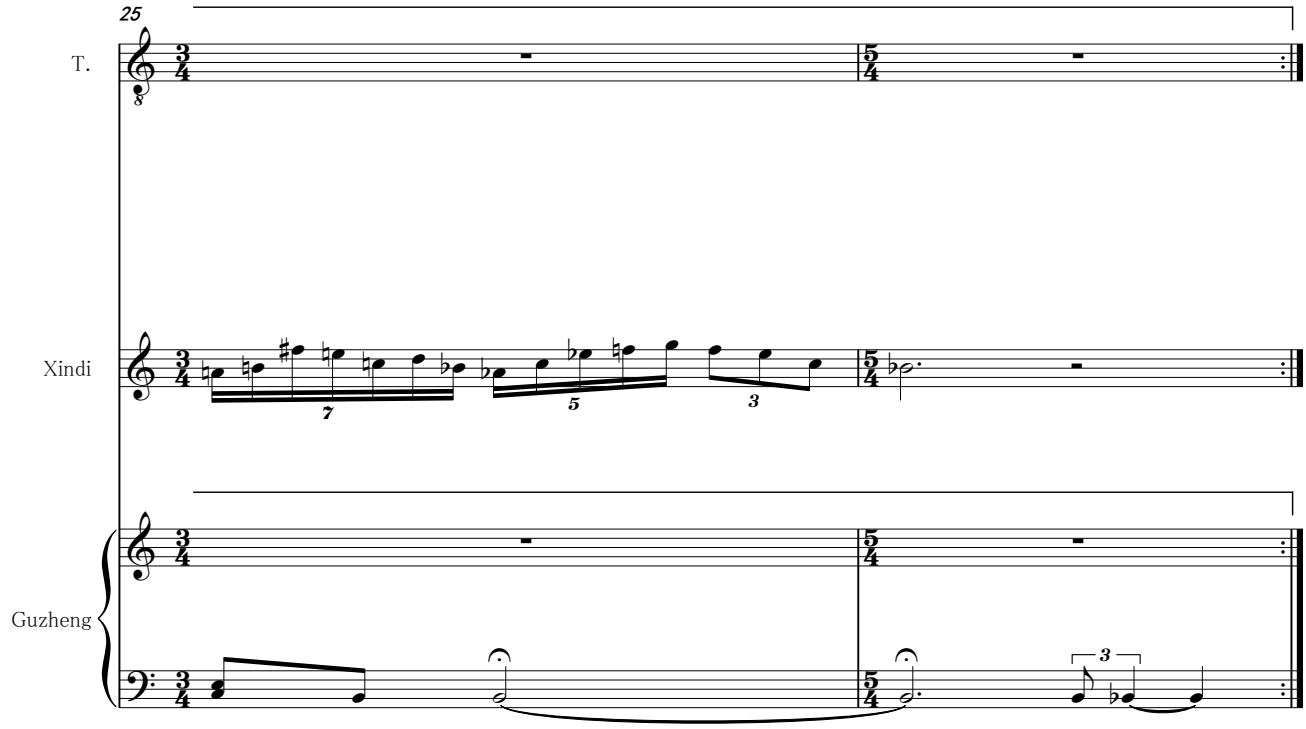

13
T.
逢。
of a dream....
Xindi
Guzheng

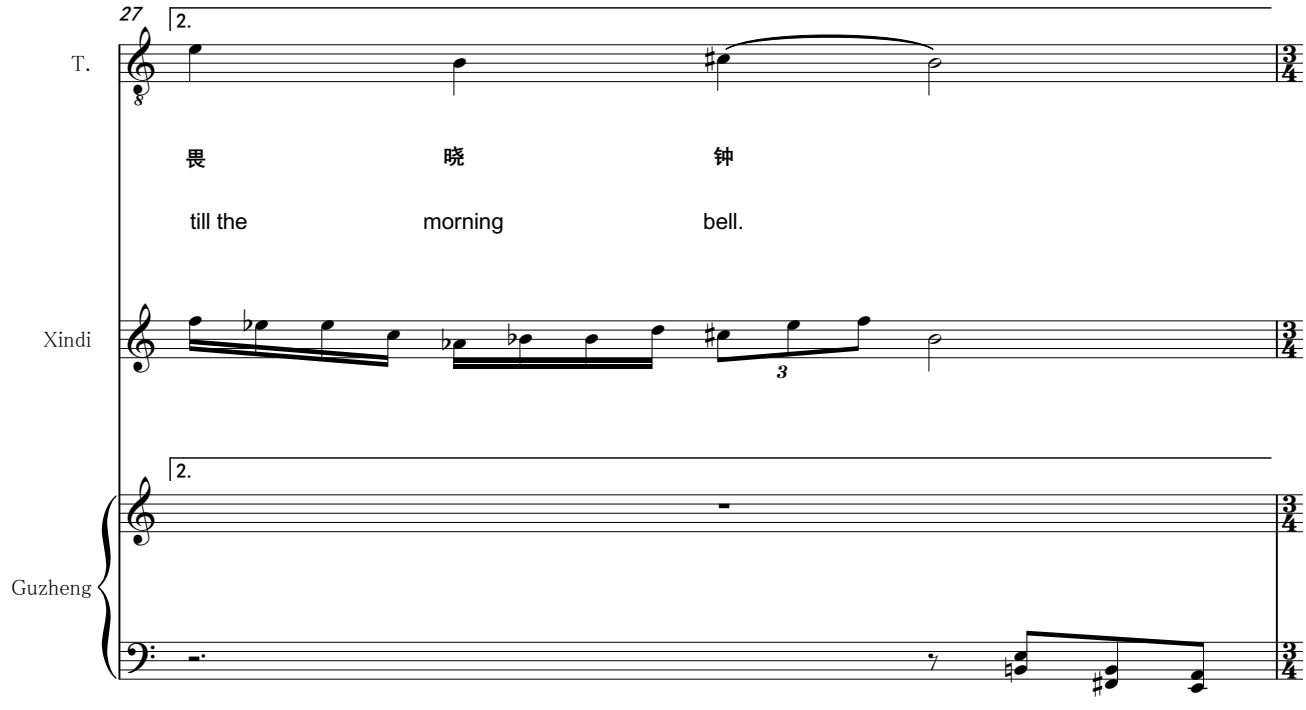
16
T.
Xindi
Guzheng

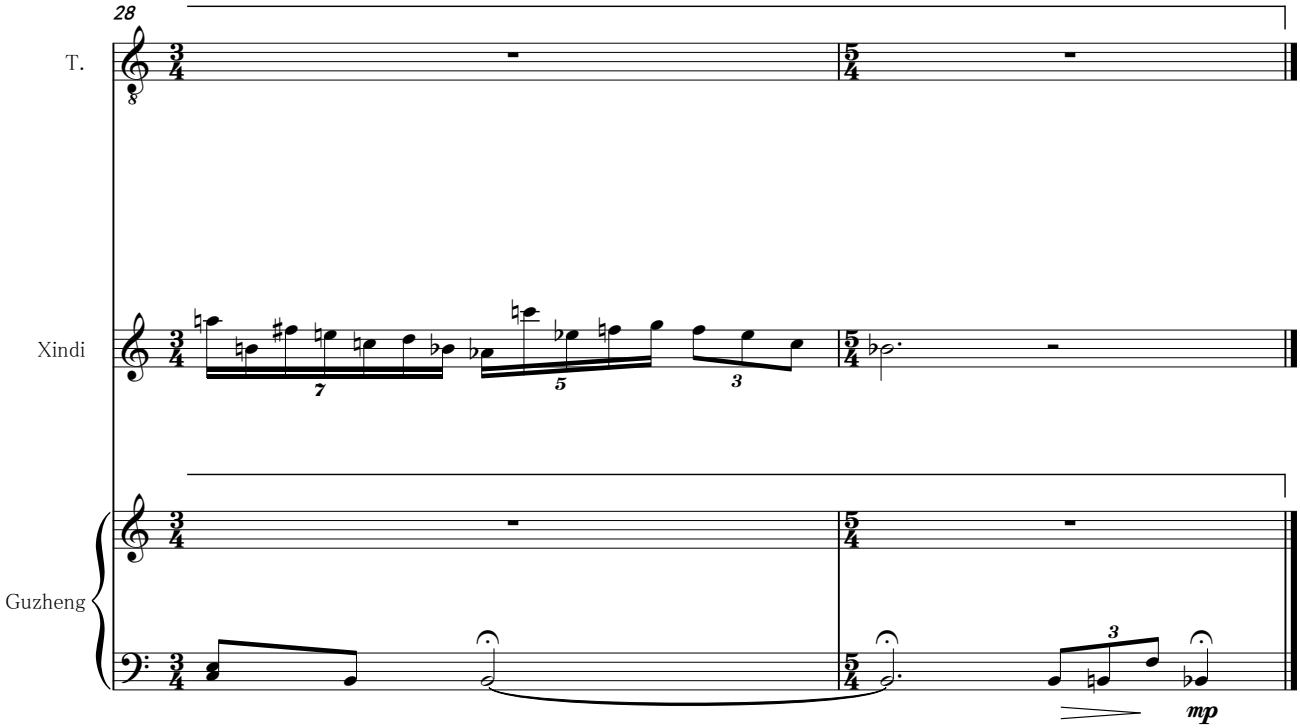

19
T.
风 枝 惊 暗 鹊,
In the trees a wind has startled the birds,
f
Xindi
f
f
Guzheng


21
T.
露 草 覆 寒 虫; 羁 旅
And insects cower from cold in the grass; But wayfarers
Xindi
Guzheng

23
1.
T.
长 堪 醉, 相 留 畏 晓 钟。
at least have wine, And nothing to fear -- till the morning bell.
Xindi
Guzheng


25
T.
Xindi
Guzheng


27
2.
T.
畏 晓 钟
till the morning bell.
Xindi
2.
Guzheng


28
T.
Xindi
Guzheng
mp

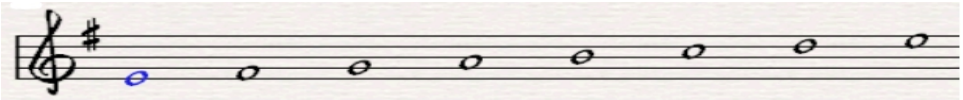
Seaside scenery

for soprano, violin and yangqin

The musical introduction depicts a scene of gentle waves on the sea through a series of rolling sextuplets in the yangqin. The violin presents a lyrical melody. The song celebrates the both the development and the beautiful scenery of the coast of China.

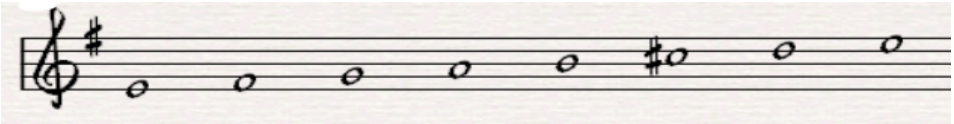
Soprano: E qingyue yu mode

Example 32



Violin and yangqin: E yayue yu mode

Example 33



Lyrics

(Verse One)

Waves gently convey a dream,

Wind gently singing a hope,

Like the slowly rising sun,

at the seaside,

quietly rising a sea harbor.

Seaside scenery, polished by sweat,

High crane tower, wings in the blue sky.

The heart is a stage, the ideal is wings.

West Coast catching the world's attention.

(Verse Two)

Spring silently recorded cultivation and industry,

Autumn silently offered a rich and golden yield,

Time hurries,

at the seaside,

Quietly wrote a poem of

Seaside scenery, lit by the hours.

Fully loaded ships, kissing the sea chest.

Passion surging, with a rising ebb tide.

West Coast cities in high spirits.

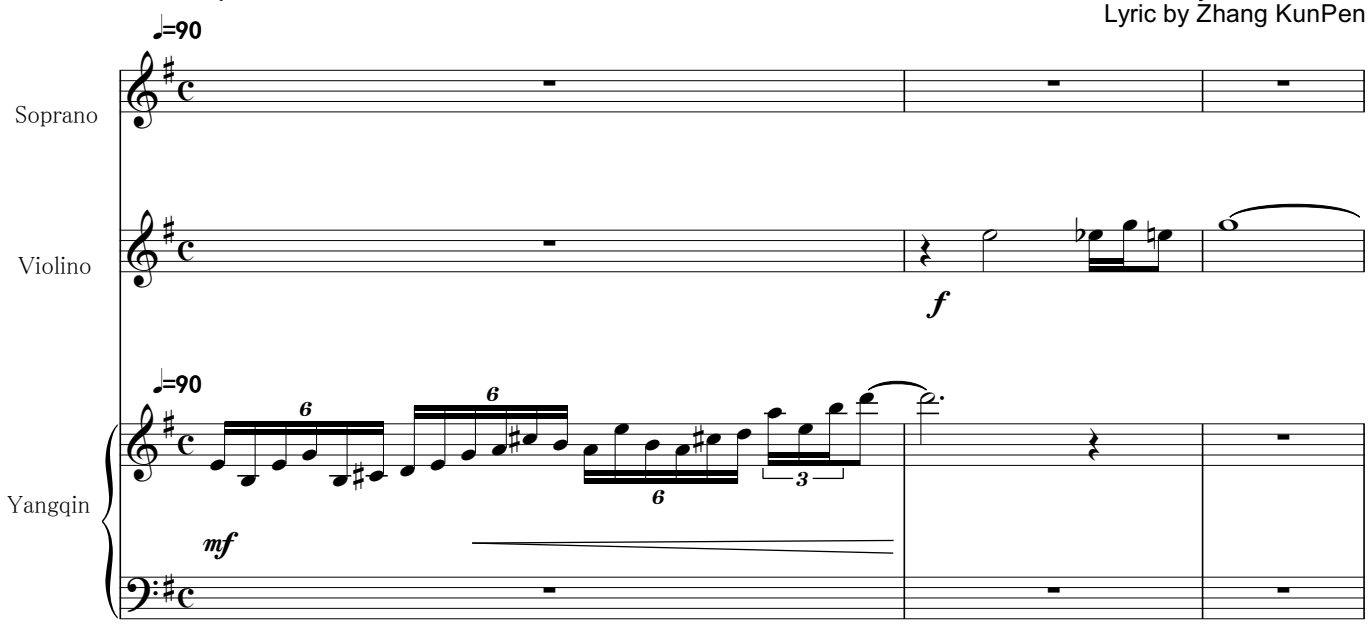
Duration: 4’09”

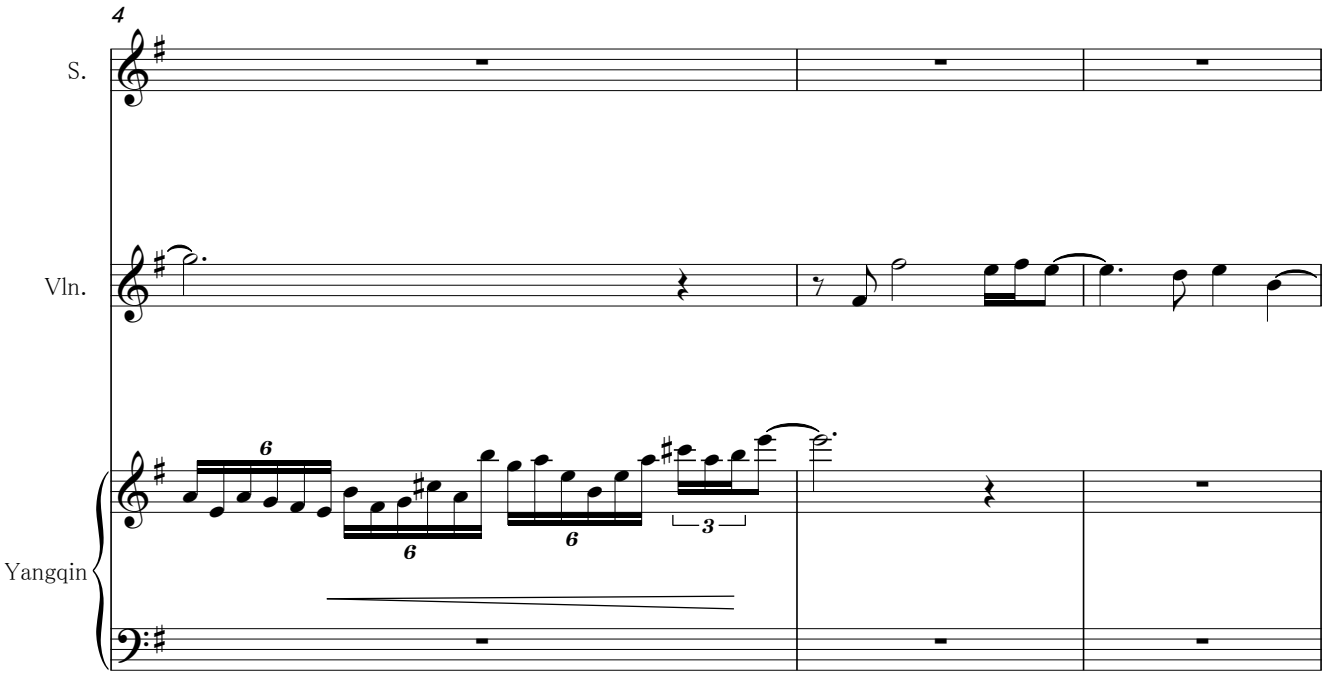
Seaside scenery

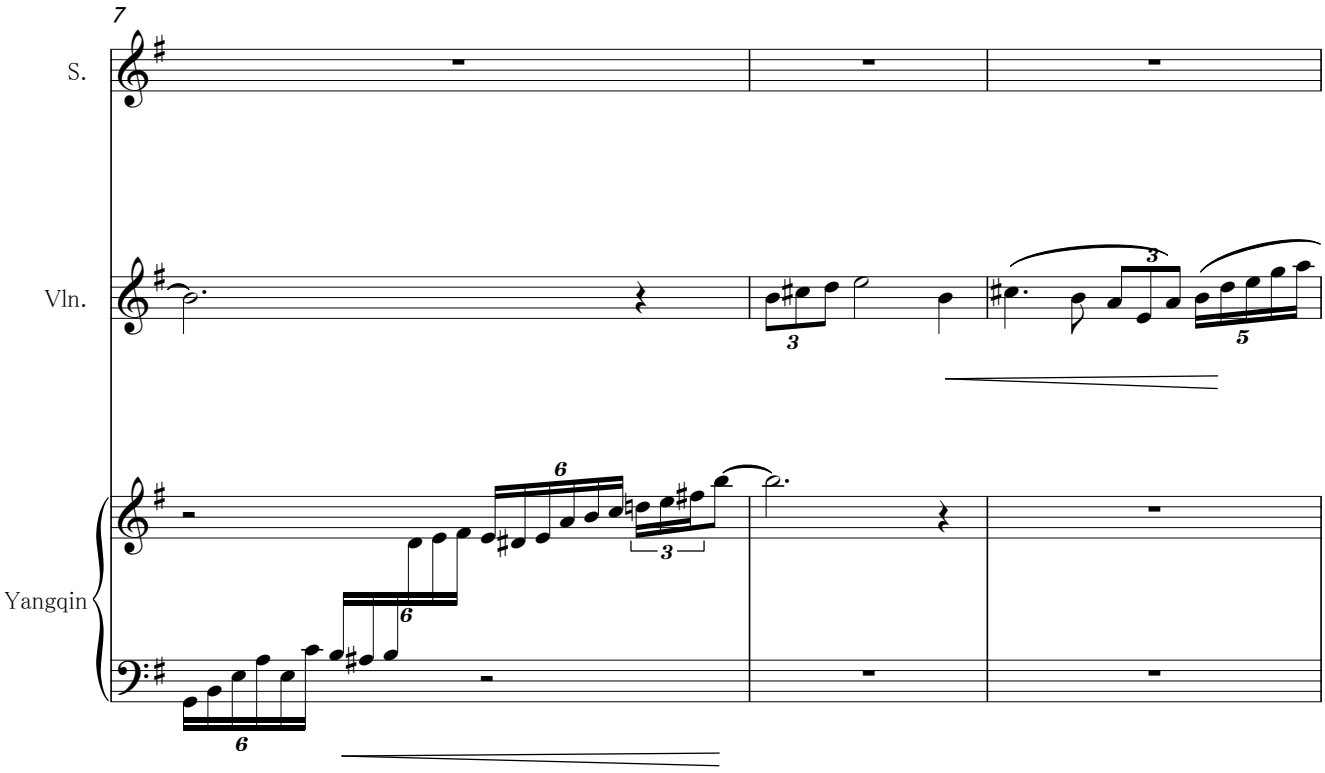
(for soprano, violin and yangqin)

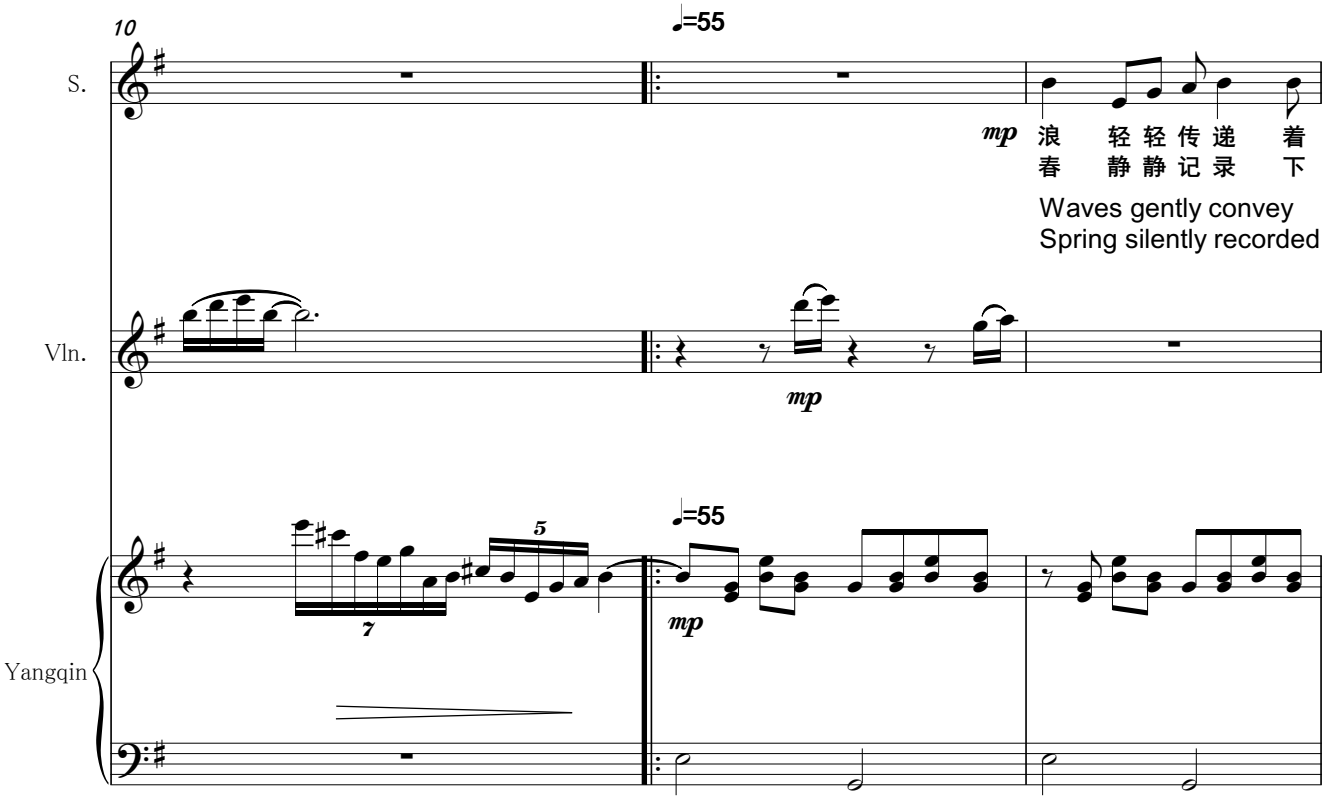
Con espressione

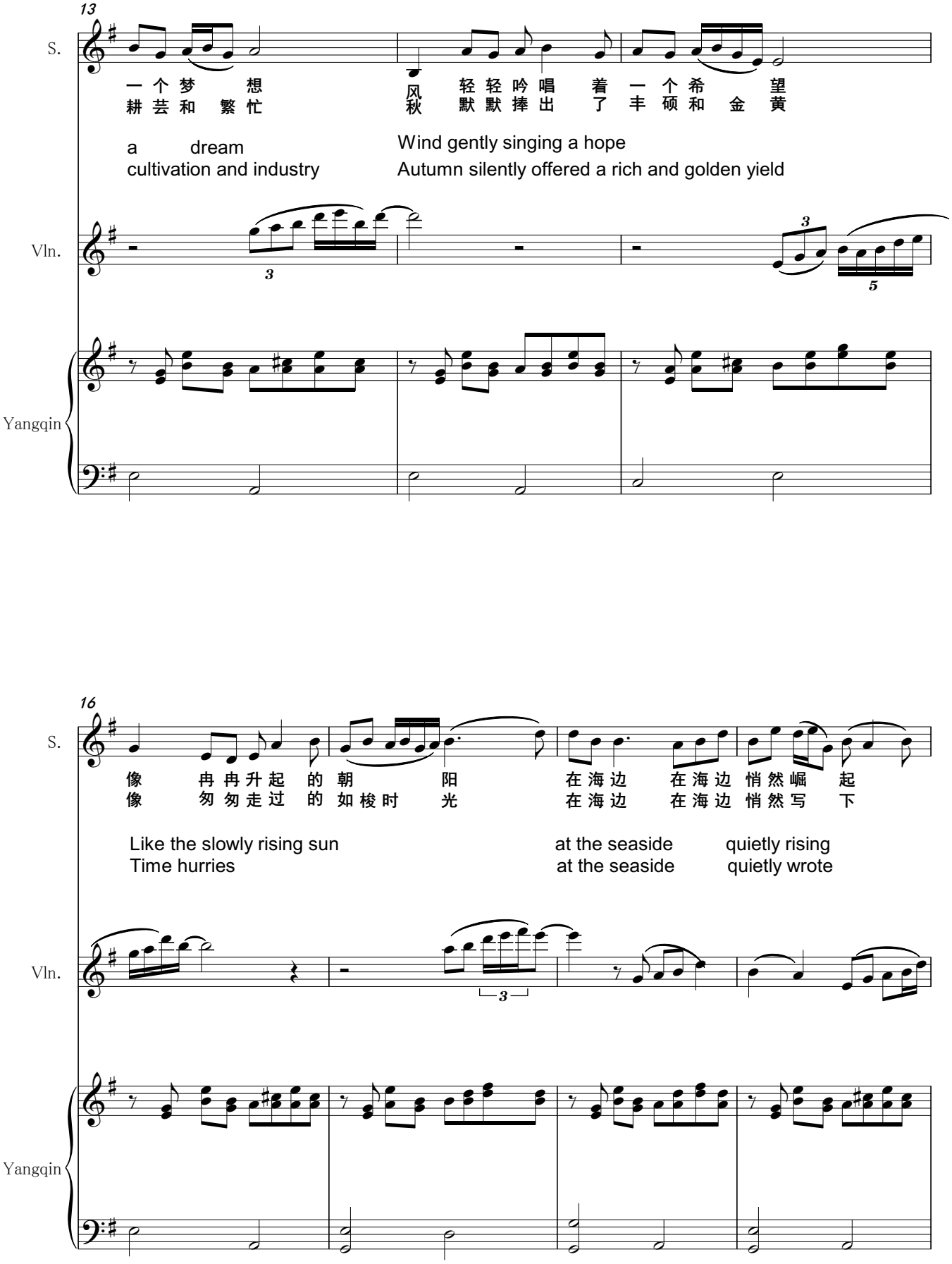
Music by Cao YunQi
Lyric by Zhang KunPen

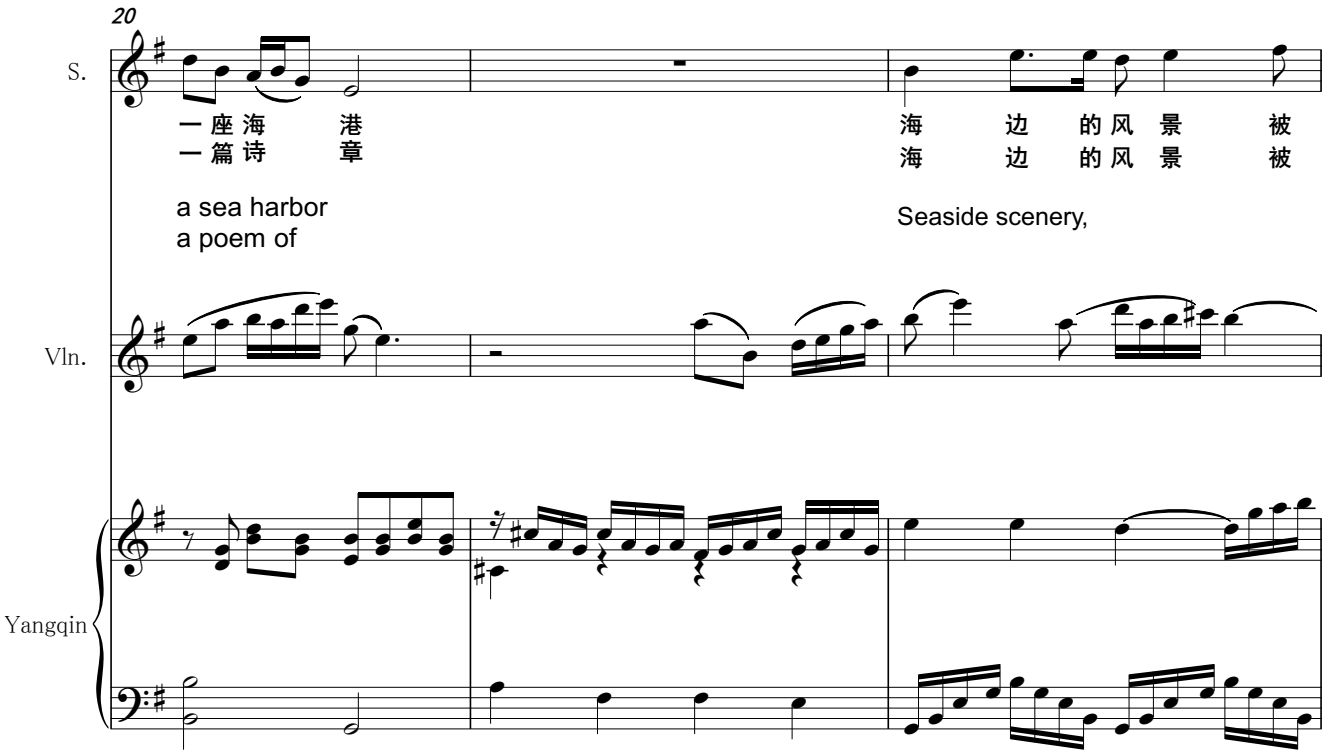


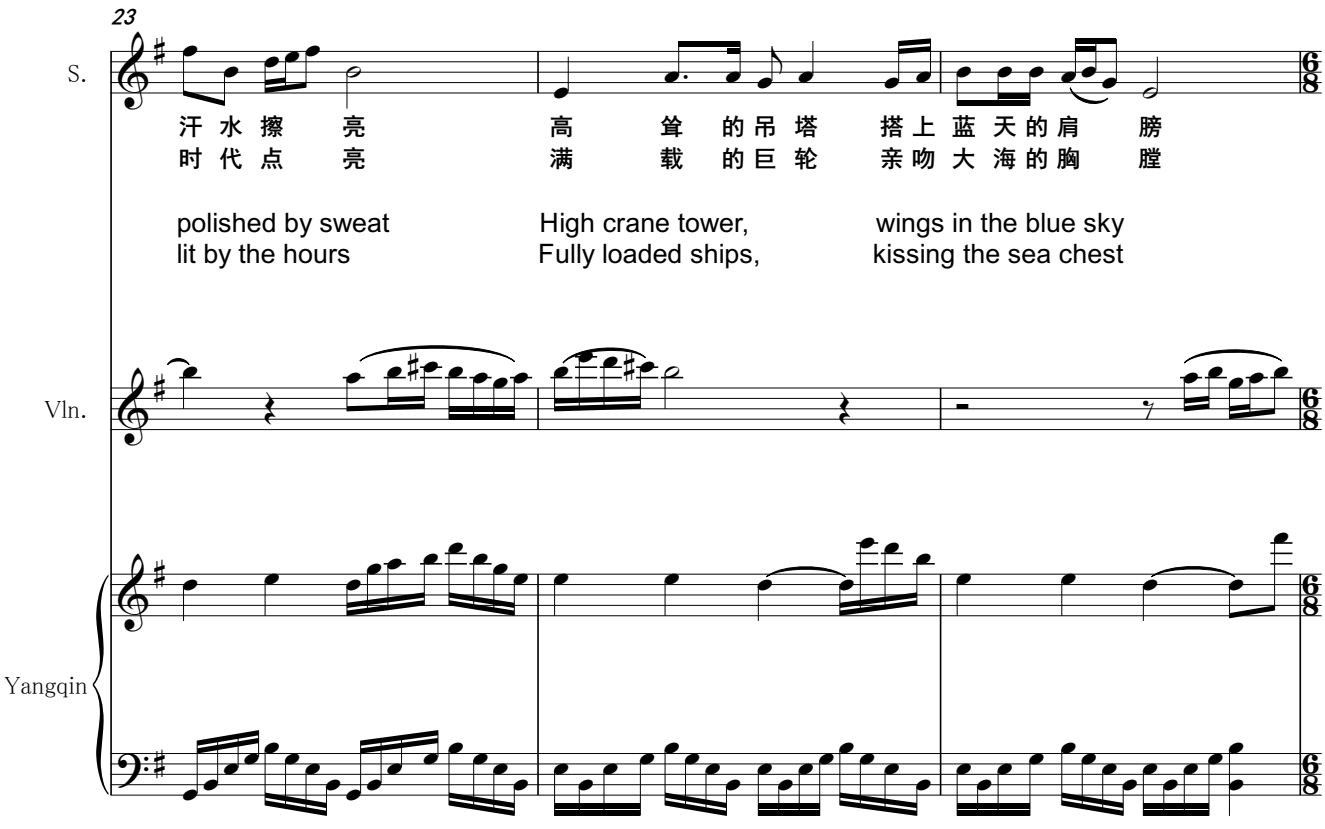


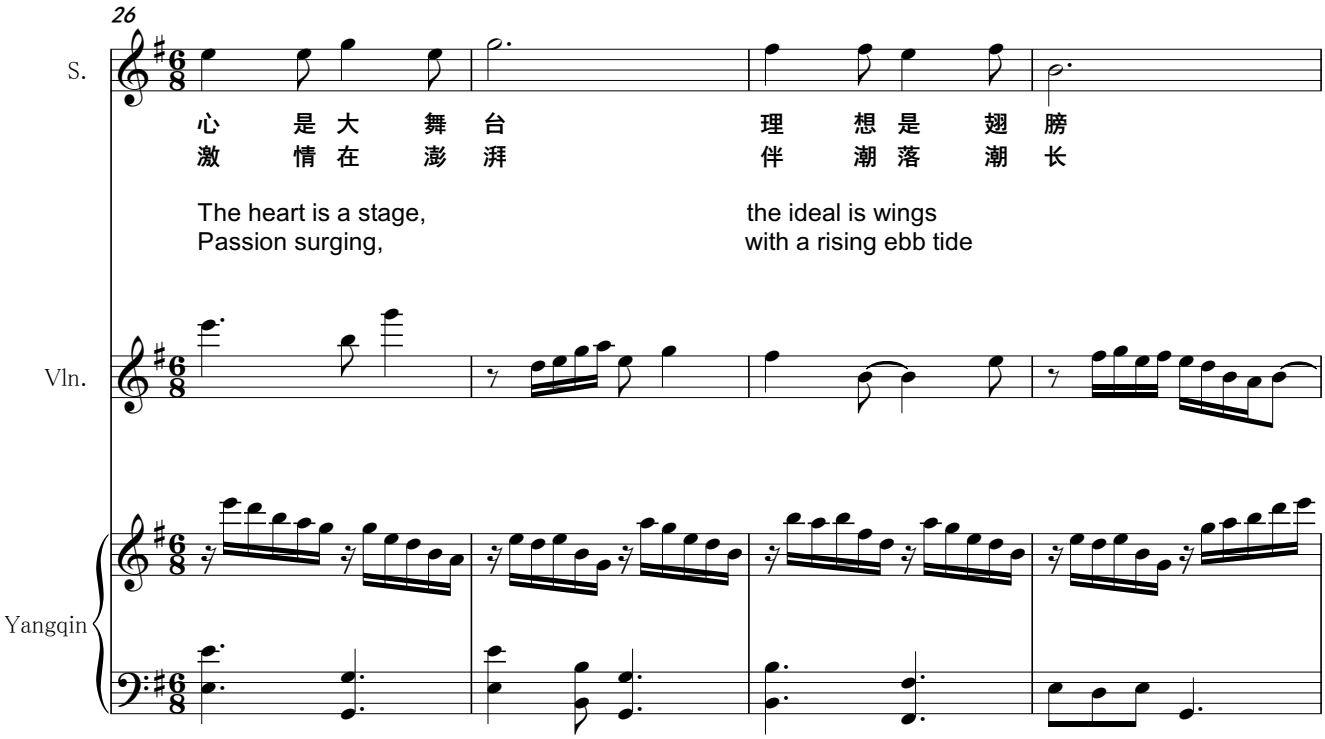

7
S.
Vln.
Yangqin

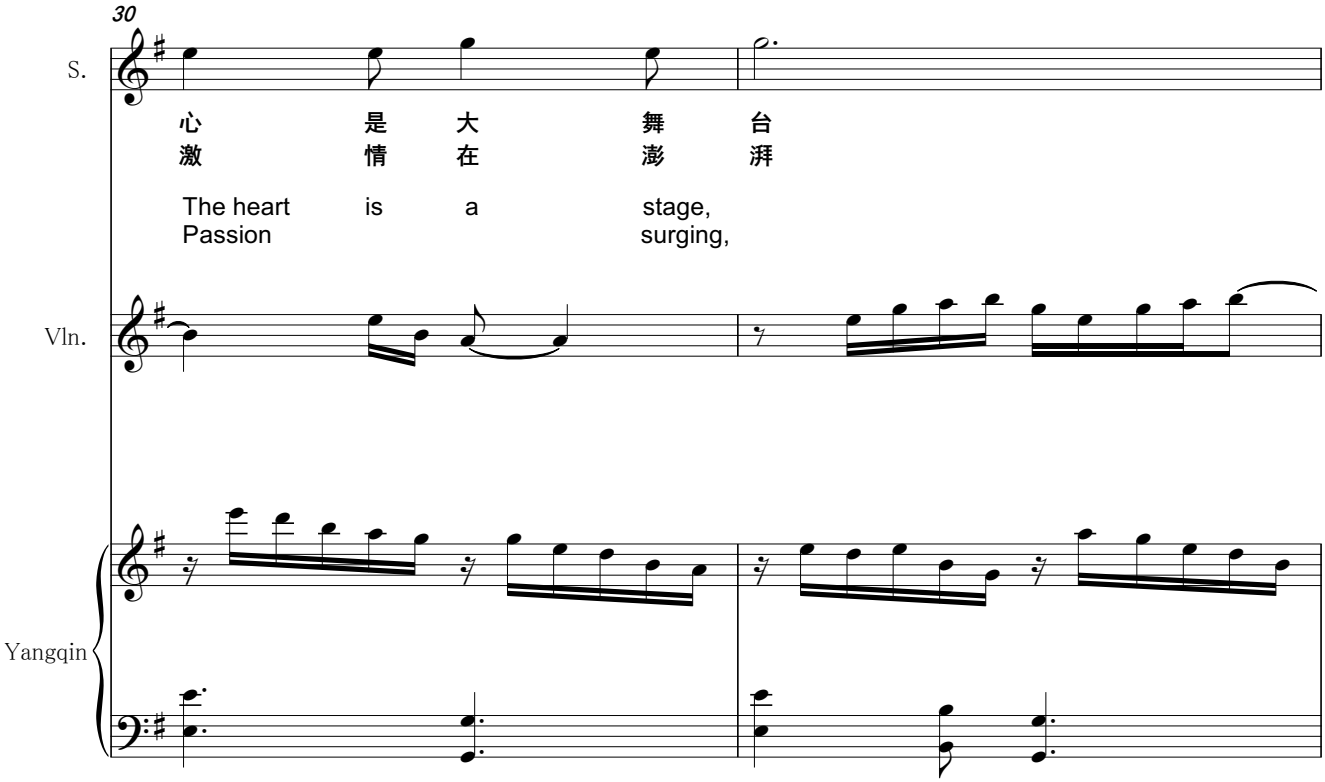

10
♩=55
S.
mp
浪 轻 轻 传 递 着
春 静 静 记 录 下
Waves gently convey
Spring silently recorded
Vln.
mp
♩=55
mp
Yangqin

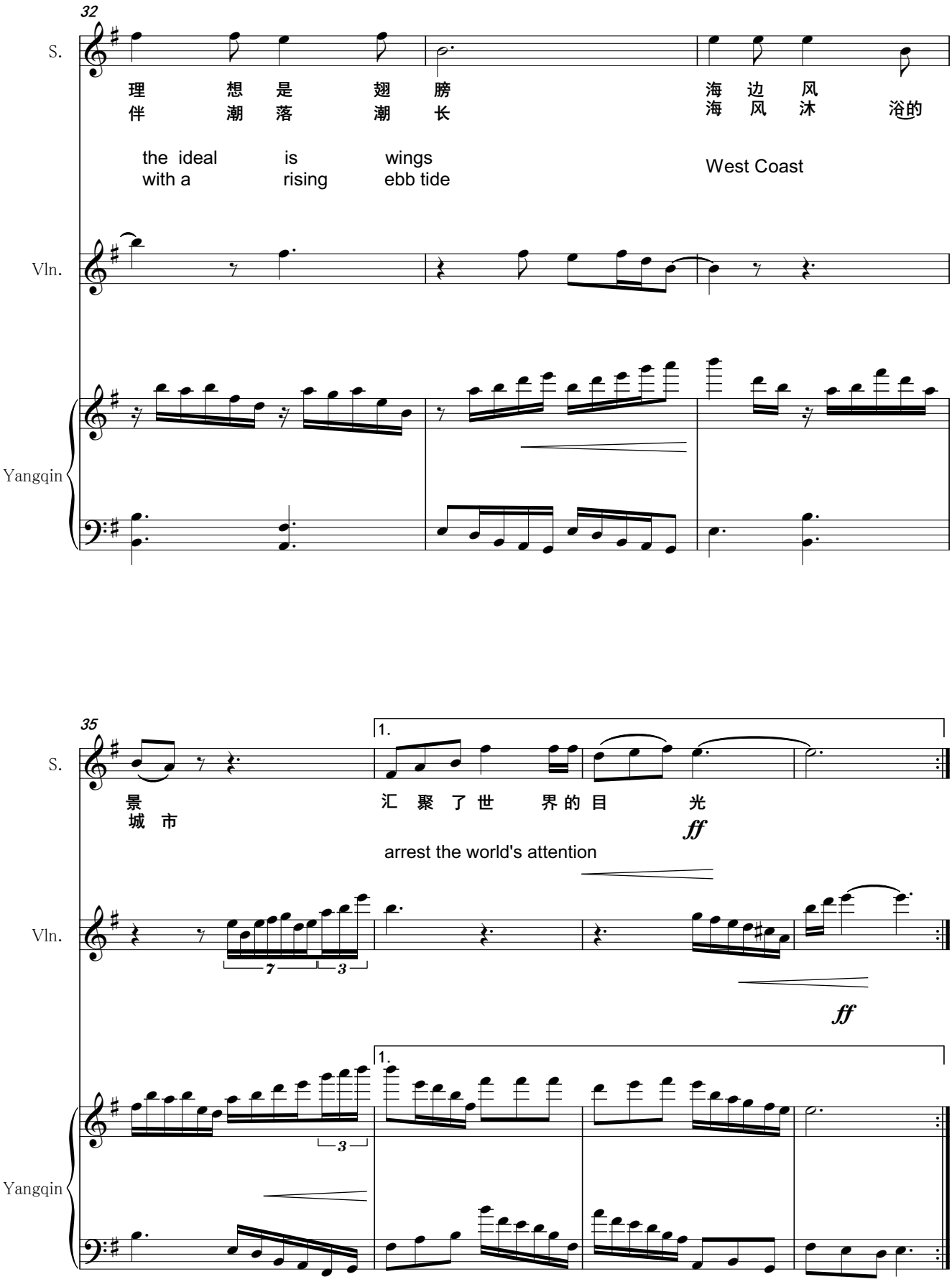

13
S.
一 个 梦 想
耕 芸 和 繁 忙
风 轻 轻 吟 唱 着 一 个 希 望
秋 默 默 捧 出 了 丰 硕 和 金 黄
a dream
cultivation and industry
Wind gently singing a hope
Autumn silently offered a rich and golden yield
Vln.
3
3
5
Yangqin
16
S.
像 冉 冉 升 起 的 朝 阳
像 匆 匆 走 过 的 如 梭 时 光
在 海 边 在 海 边 悄 然 崛 起
在 海 边 在 海 边 悄 然 写 下
Like the slowly rising sun
Time hurries
at the seaside
at the seaside
quietly rising
quietly wrote
Vln.
3
Yangqin

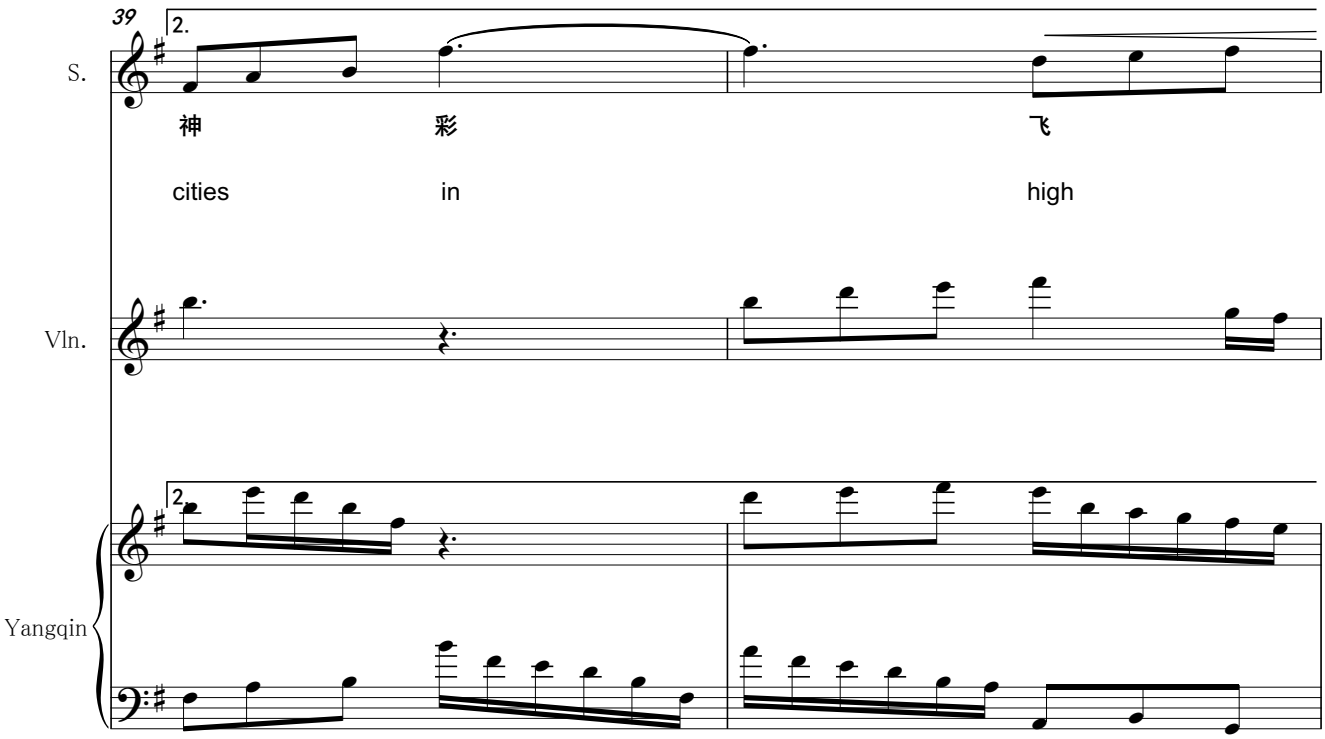

20
S.
一座海 港
一篇诗 章
海 边 的风 景 被
海 边 的风 景 被
a sea harbor
a poem of
Seaside scenery,
Vln.
Yangqin

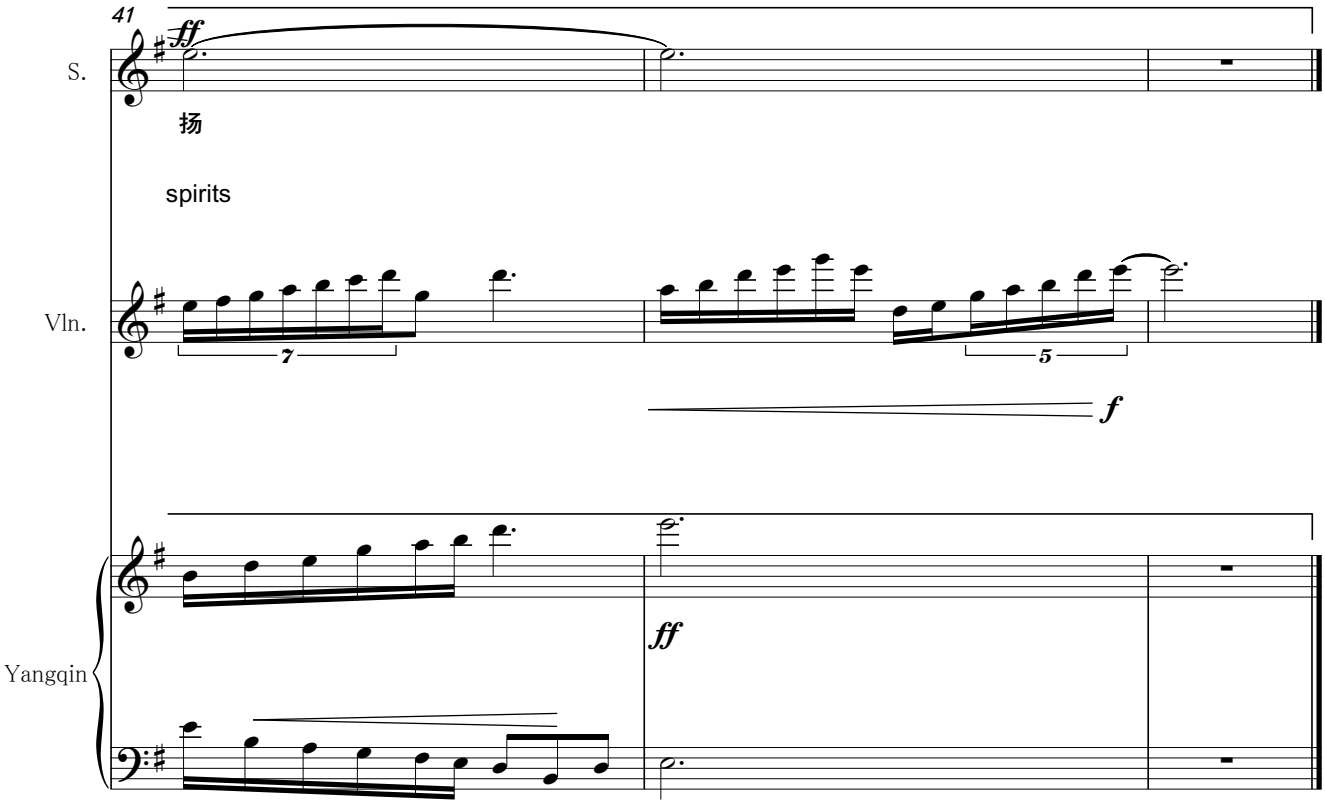

23
S.
汗 水 擦 亮
时 代 点 亮
高 耸 的吊 塔
满 载 的巨 轮
搭上 蓝 天的肩 膀
亲吻 大 海的胸 膛
polished by sweat
lit by the hours
High crane tower,
Fully loaded ships,
wings in the blue sky
kissing the sea chest
Vln.
Yangqin


26
S.
心 是 大 舞 台
激 情 在 澎 湃
理 想 是 翅 膀
伴 潮 落 潮 长
The heart is a stage,
Passion surging,
the ideal is wings
with a rising ebb tide
Vln.
Yangqin


30
S.
心 是 大 舞 台
激 情 在 澎 湃
The heart is a stage,
Passion surging,
Vln.
Yangqin


32
S.
理 想 是 翅 膀
伴 潮 落 潮 长
the ideal is wings
with a rising ebb tide
海 边 风
海 风 沐 浴的
West Coast
Vln.
Yangqin
35
1.
S.
景
城 市
汇 聚 了 世 界的目 光
ff
arrest the world's attention
Vln.
7
3
ff
1.
3
Yangqin


39
2.
S.
神
彩
飞
cities
in
high
Vln.
2
Yangqin


41
ff
S.
扬
spirits
Vln.
7
5
f
ff
Yangqin

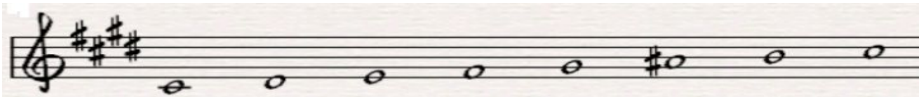
Back to the motherland

for tenor, cello and yangqin

This song expresses the nostalgia of a Wanderer who tires of drifting and has deep feelings for the motherland.

The scale used is C# yayue yu (a Chinese mode).

Example 34



Lyrics

(Verse One)

I stop wandering when leaves fall,

Spring breezes take me back to the motherland.

Motherland, my dear homeland,

I am obsessed with the ancient Qin brick and Han tile

I cannot forget the legend of quafoo chasing the sun.

I keep looking at the lonely moon.

The longer I am away from home, the more fragile the heart.

(Verse Two)

My feelings are mixed when the peony blooms.

Memory carries me back to youth in the motherland.

Motherland, my harmonious country,

I admire the girl's olive branch in hand,

I miss the smoke curl upwards villages,

I often looked at the endless blue,

The closer to the sea, the more urgent the heart.

(Together)

Back to the motherland,

with mother's intimate call and thousands of reminders.

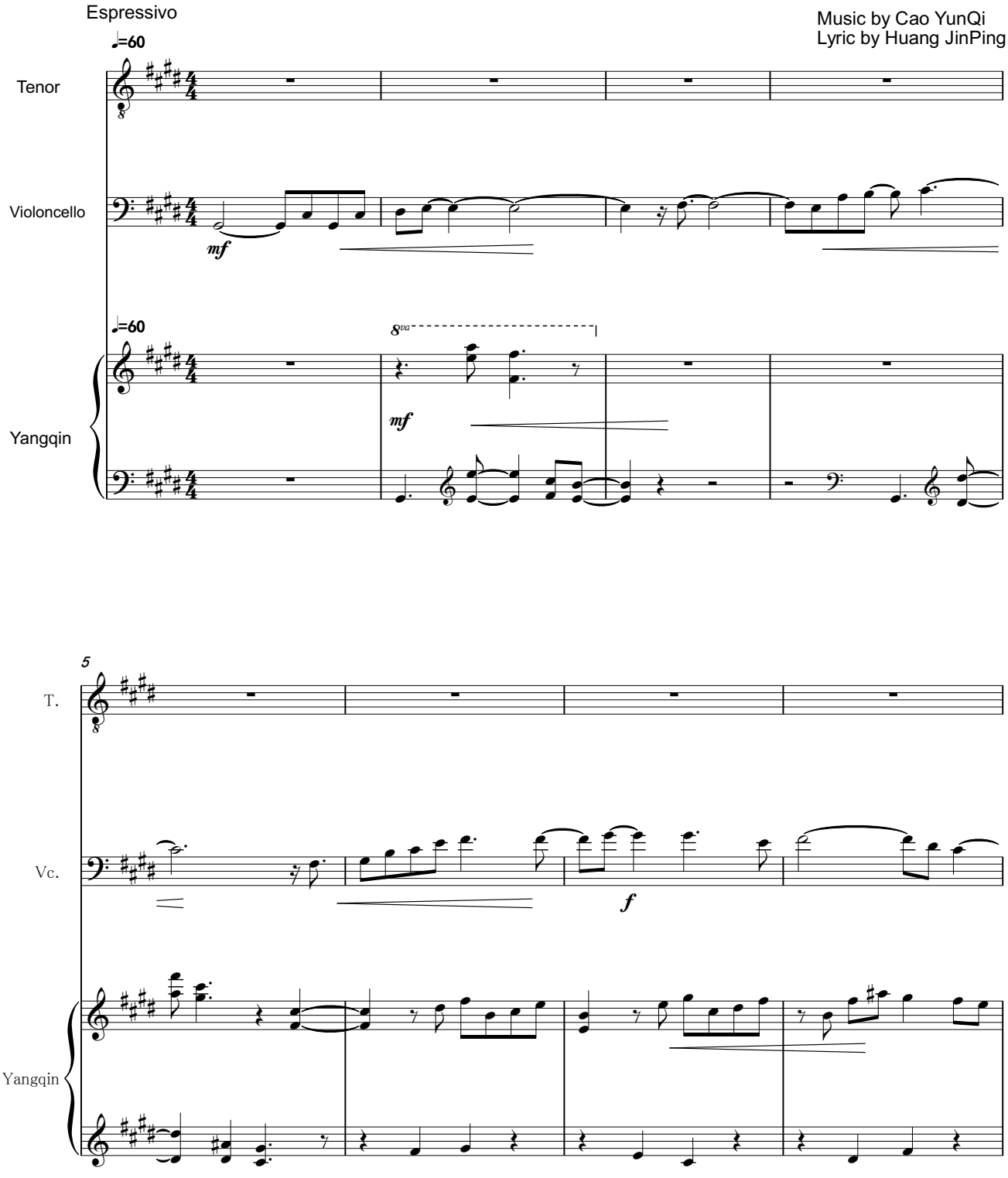
Back to the motherland,

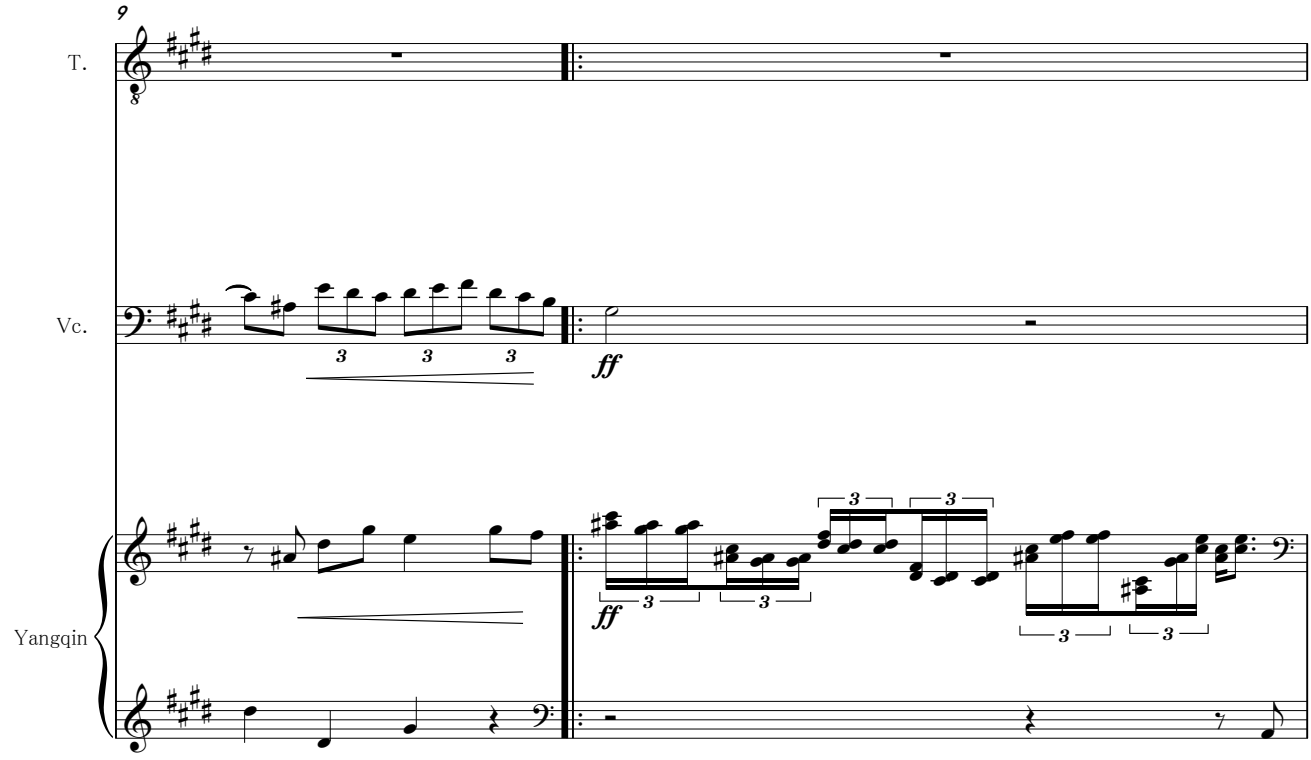
Tired birds return to their nest.

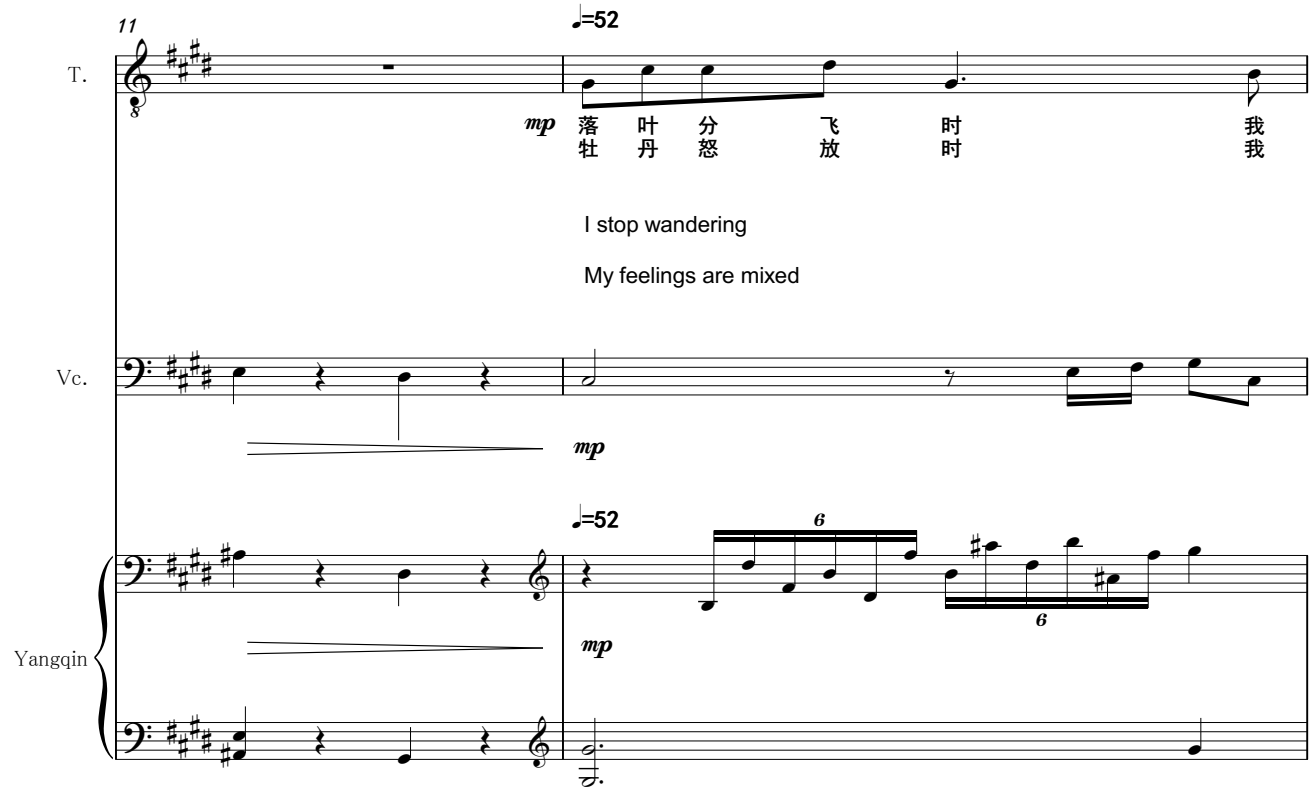
Duration: 4'41"

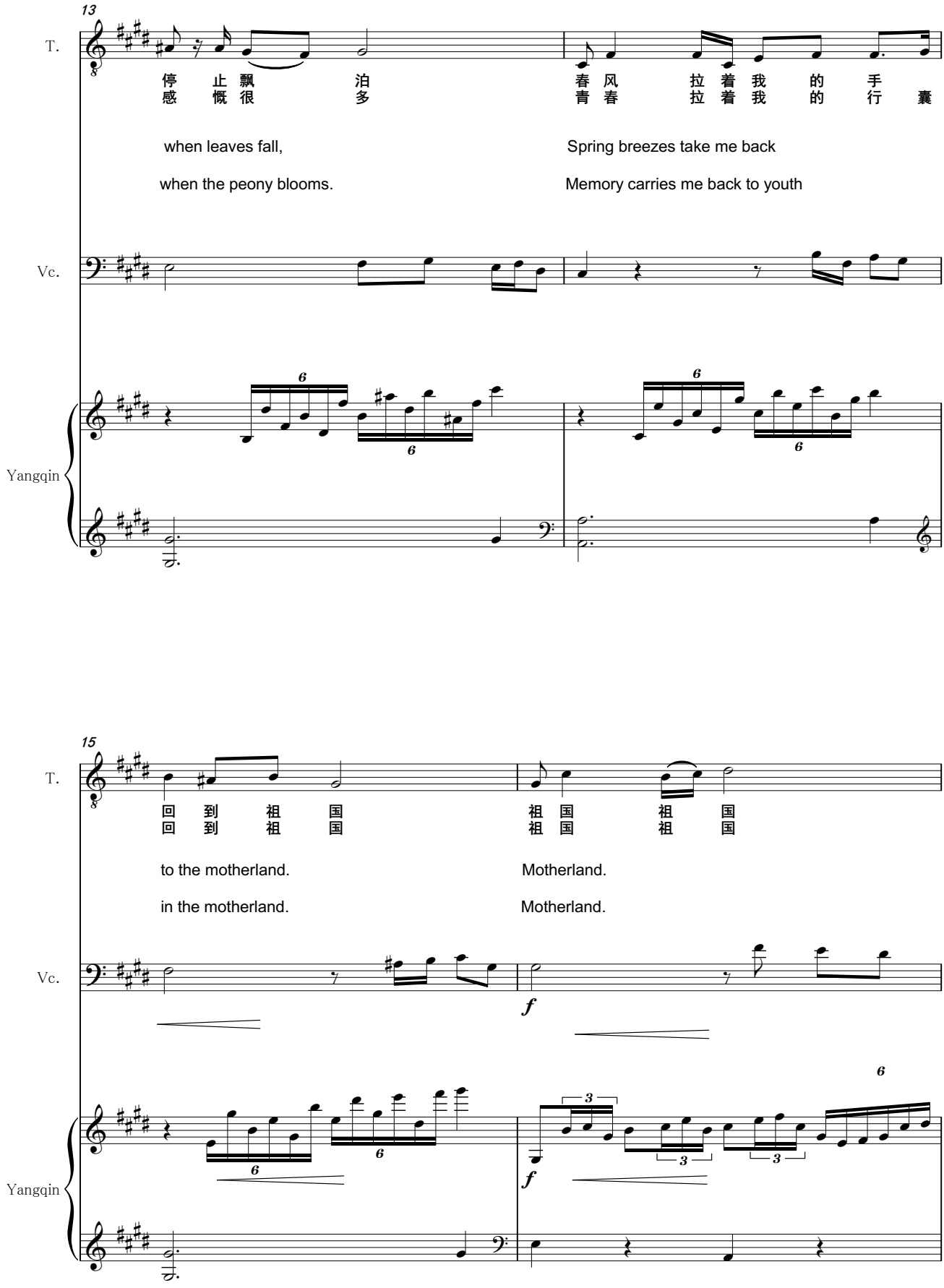
Back to the motherland

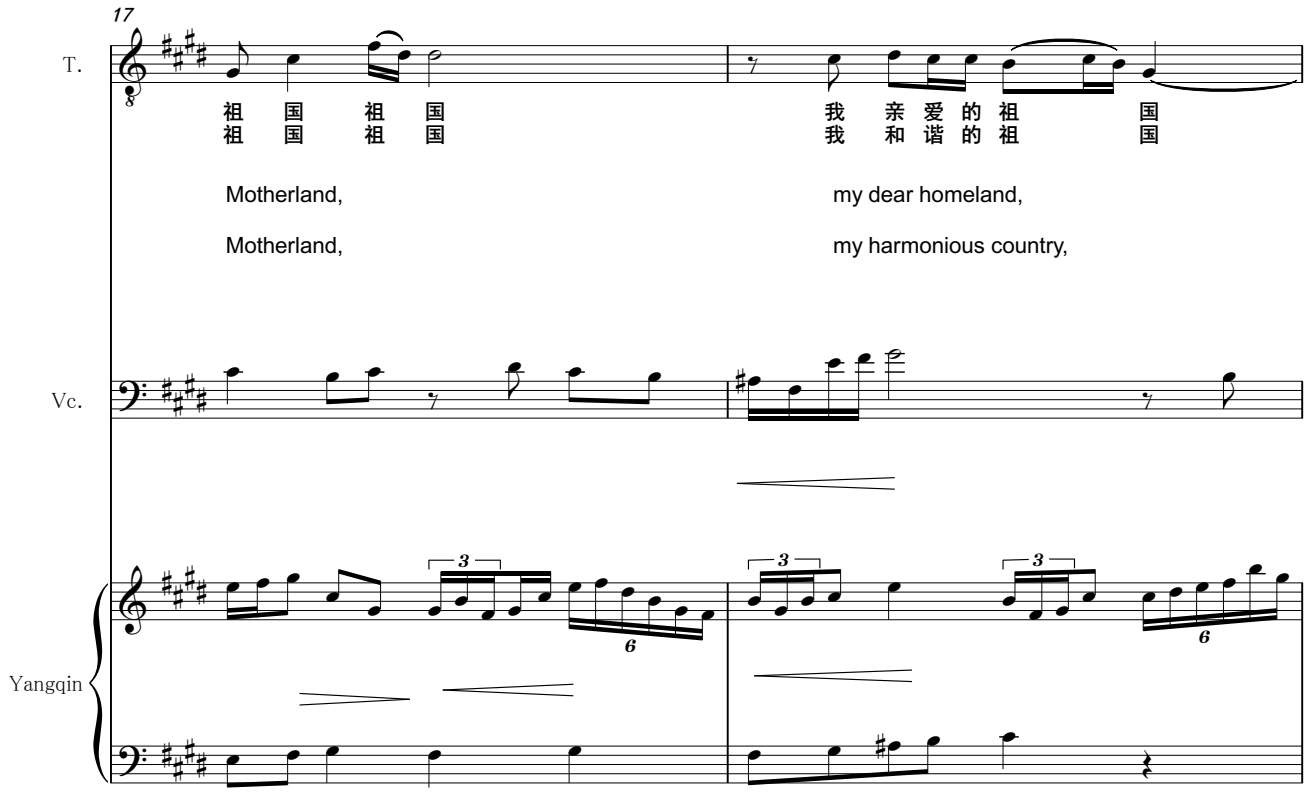
foy tenor, cello and yangqin

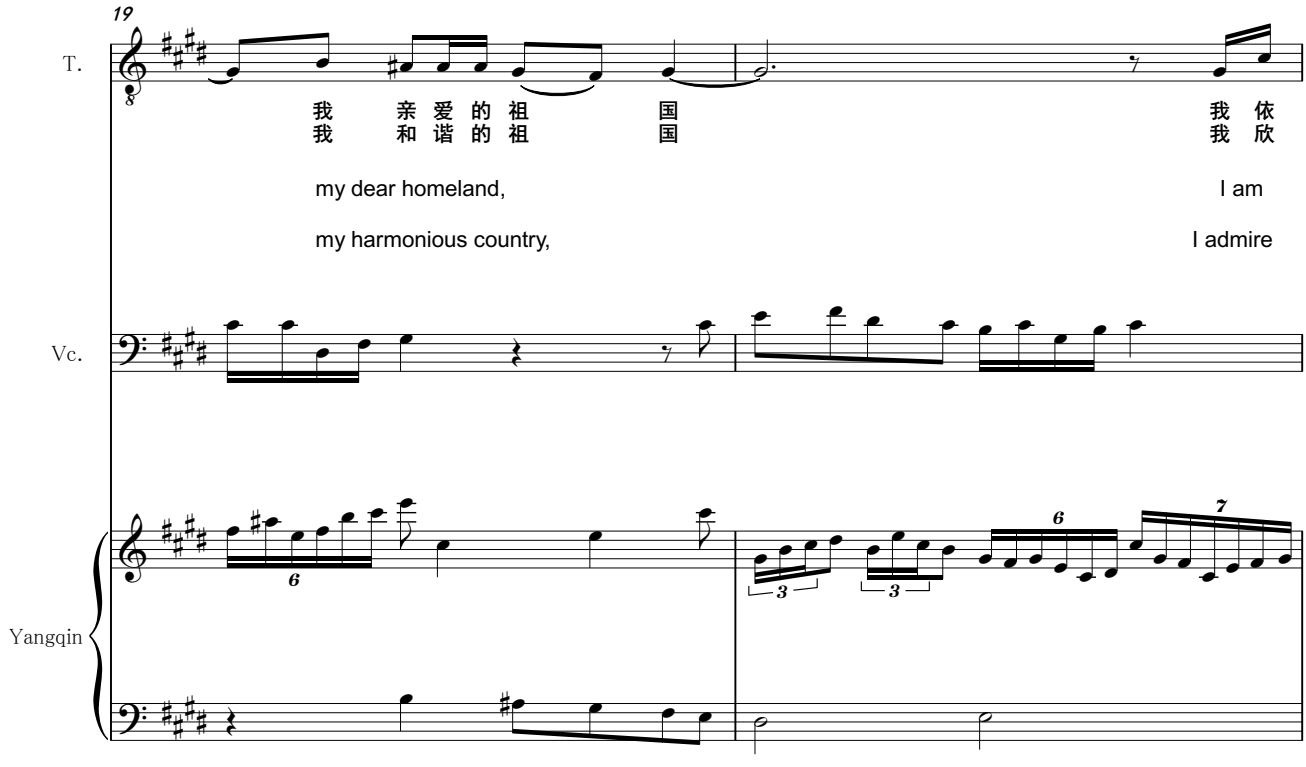


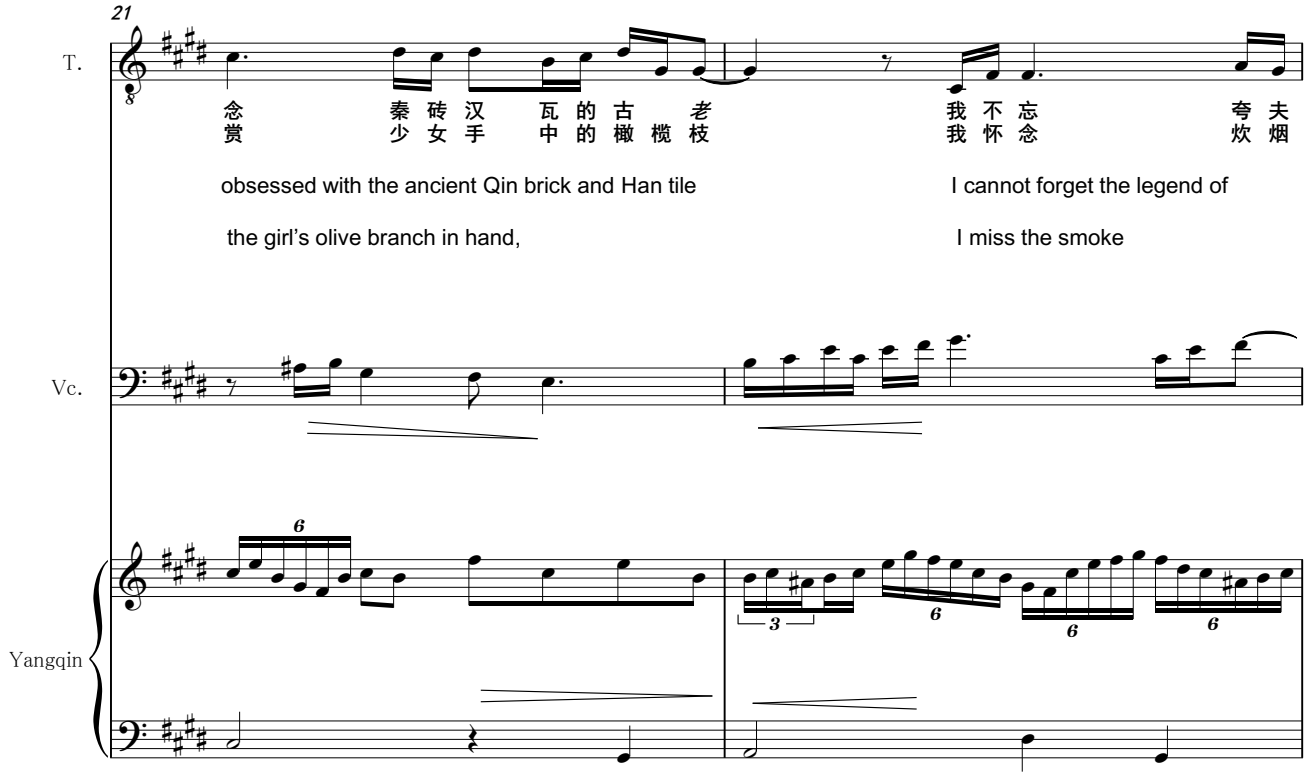

9
T.
Vc.
Yangqin
ff
ff

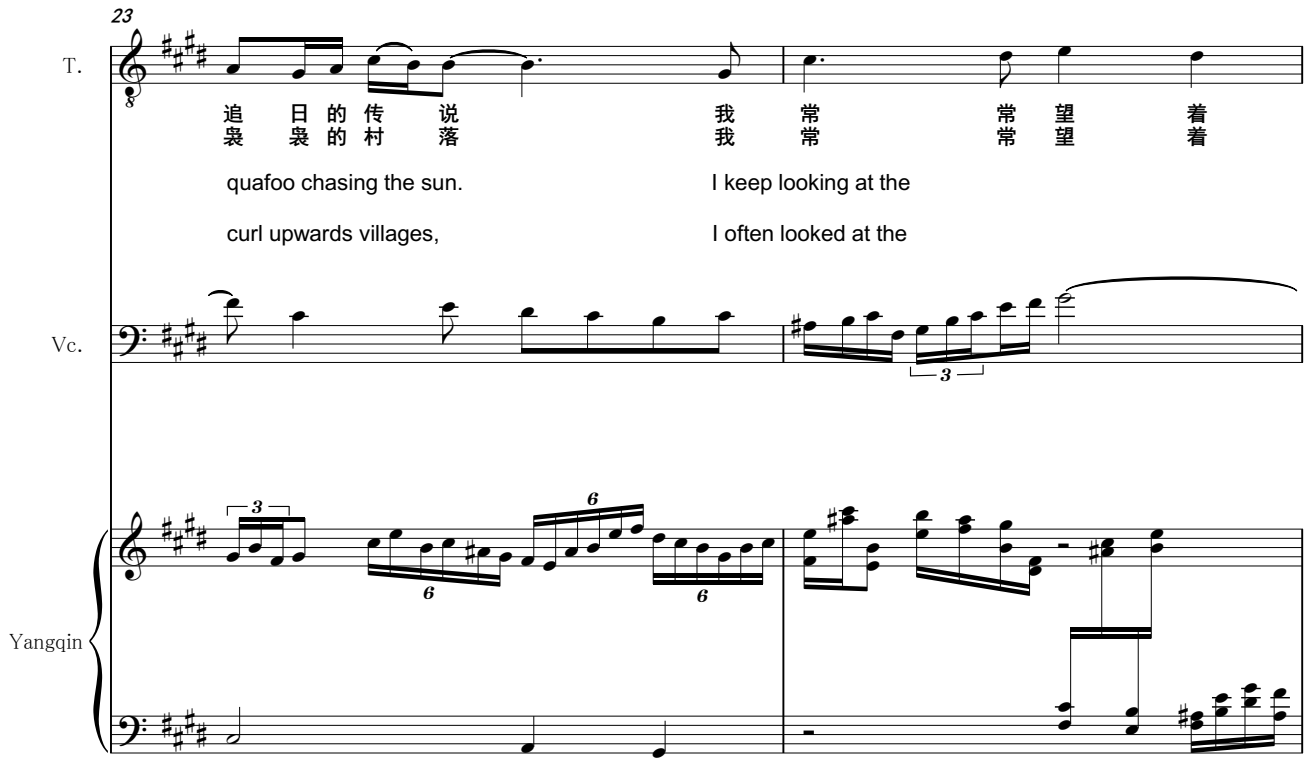

11
T.
♩=52
mp
落 叶 分 飞 时 我
牡 丹 怒 放 时 我
I stop wandering
My feelings are mixed
Vc.
mp
♩=52
Yangqin
mp

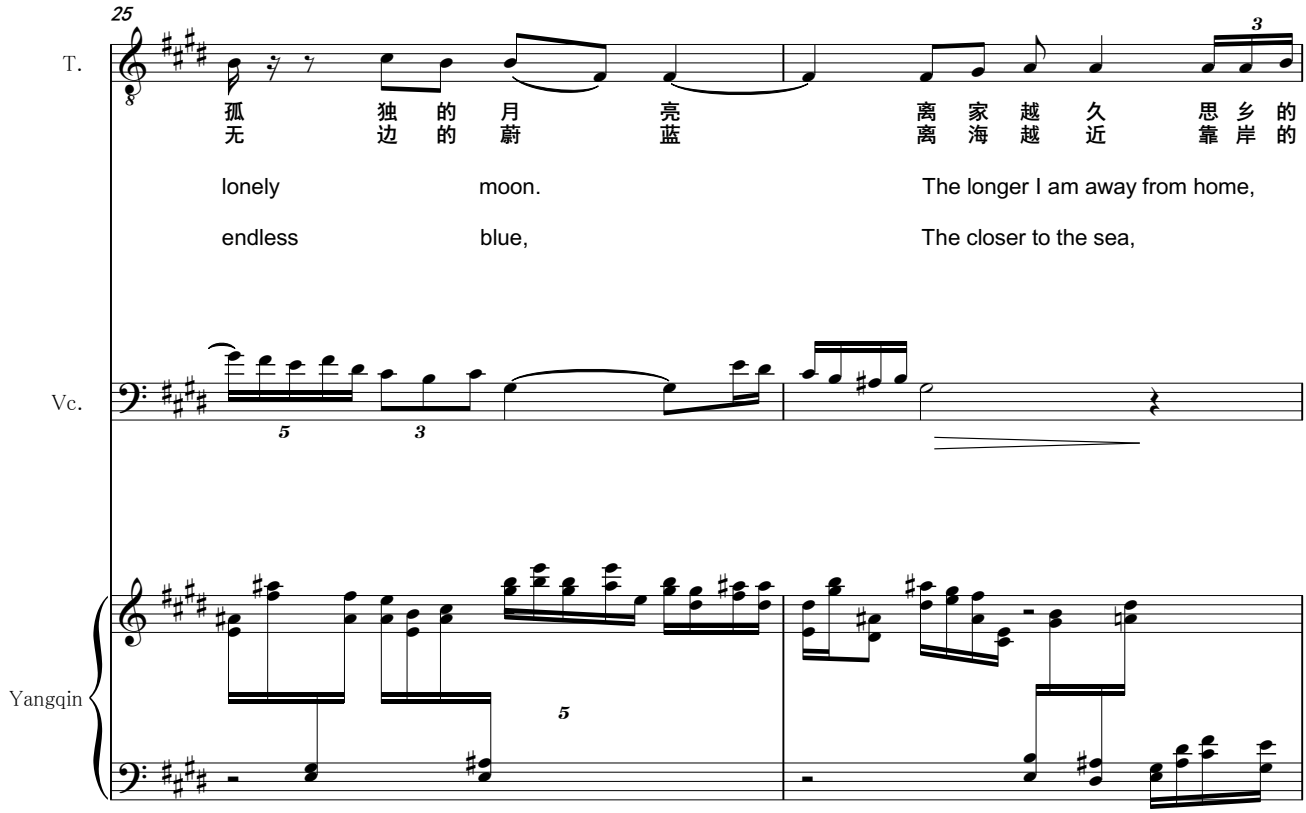

13
T.
停 止 飘 泊
感 慨 很 多
春 风 拉 着 我 的 手
青 春 拉 着 我 的 行 囊
when leaves fall,
when the peony blooms.
Spring breezes take me back
Memory carries me back to youth
Vc.
Yangqin
15
T.
回 到 祖 国
回 到 祖 国
祖 国 祖 国
祖 国 祖 国
to the motherland.
in the motherland.
Motherland.
Motherland.
Vc.
Yangqin

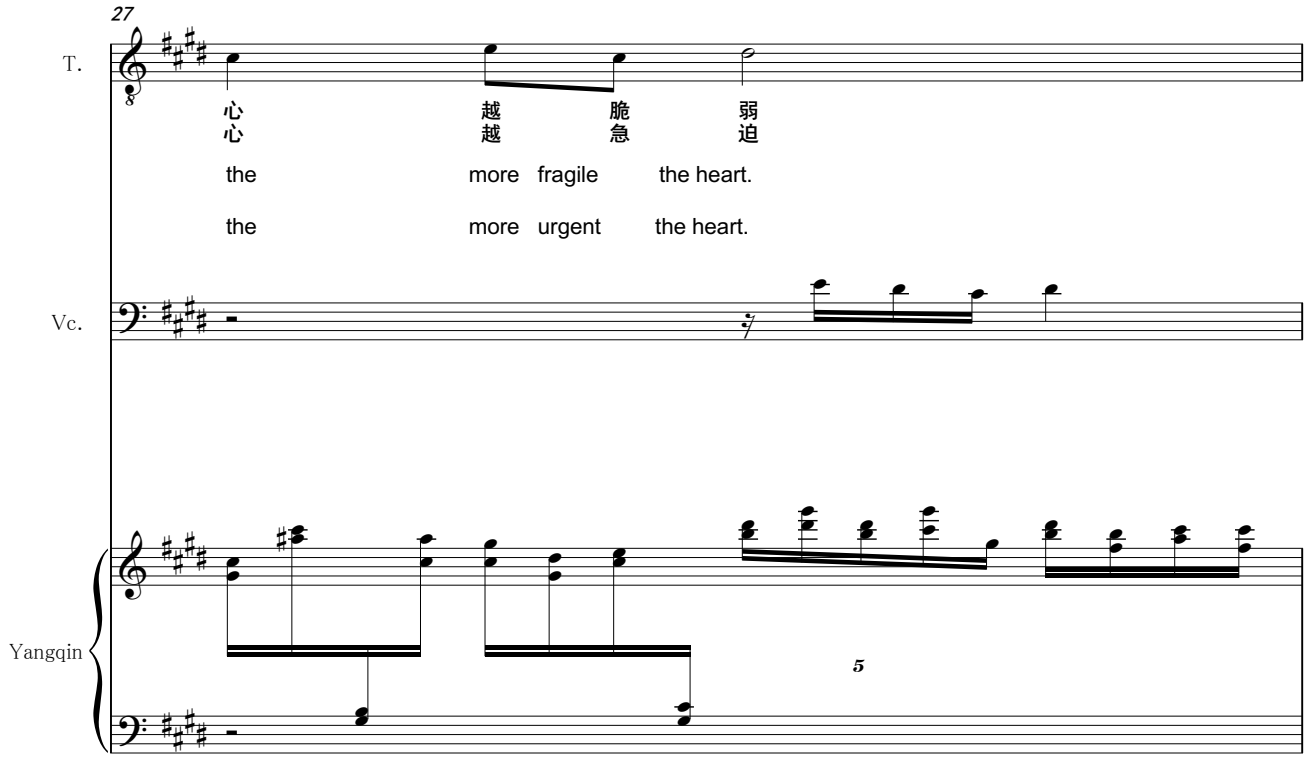

17
T.
祖 国 祖 国
祖 国 祖 国
我 亲 爱 的 祖 国
我 和 谐 的 祖 国
Motherland,
Motherland,
my dear homeland,
my harmonious country,
Vc.
Yangqin

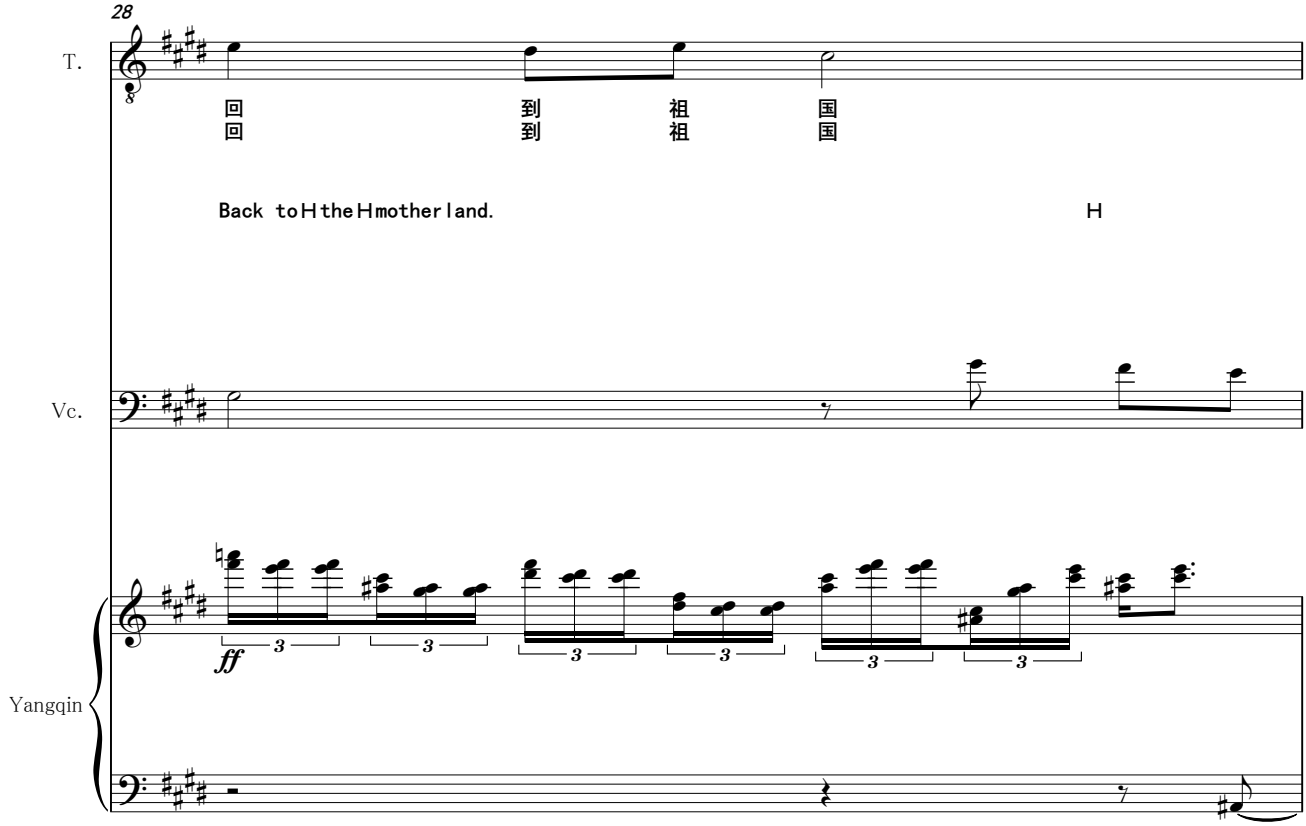

19
T.
我 亲 爱 的 祖 国
我 和 谐 的 祖 国
我 依
我 欣
my dear homeland,
my harmonious country,
I am
I admire
Vc.
Yangqin

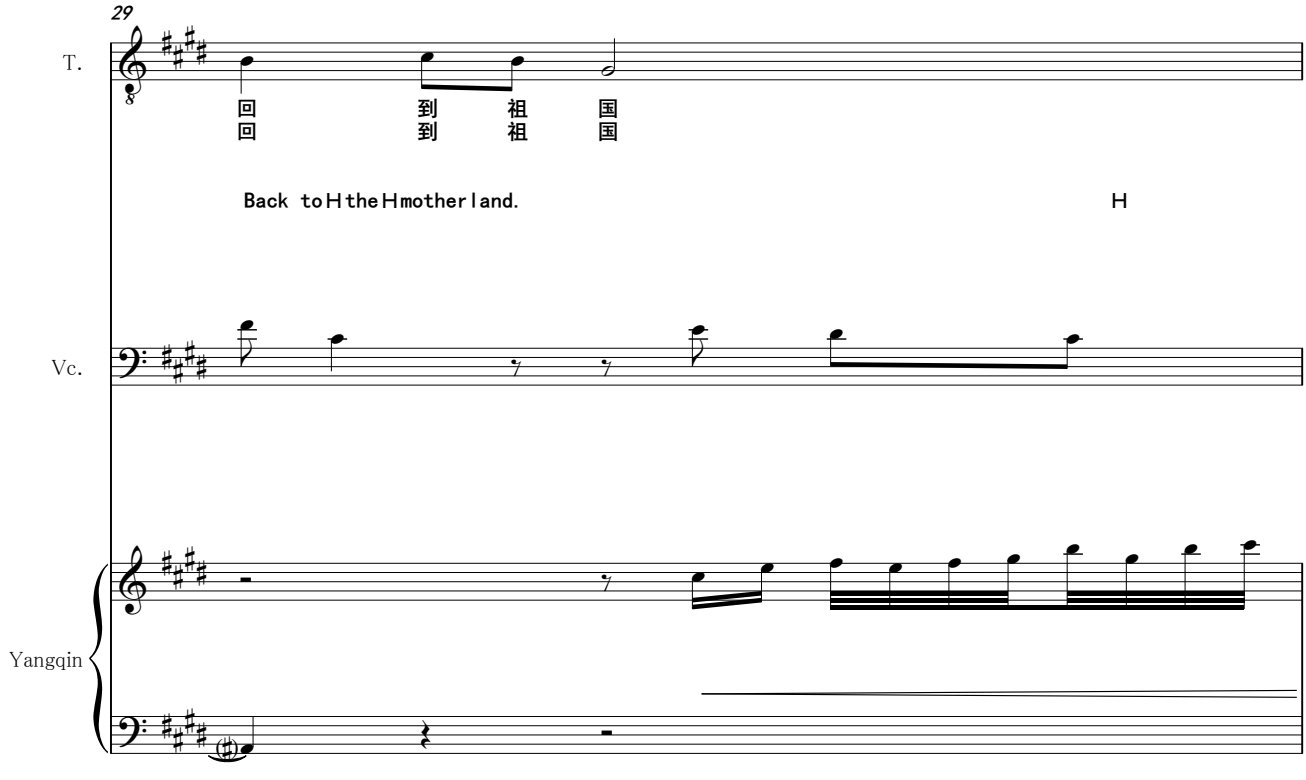

21
T.
念 秦砖汉瓦的古 老 我不忘 夸夫
赏 少女手中的橄榄枝 我怀念 炊烟
obsessed with the ancient Qin brick and Han tile I cannot forget the legend of
the girl's olive branch in hand, I miss the smoke
Vc.
Yangqin

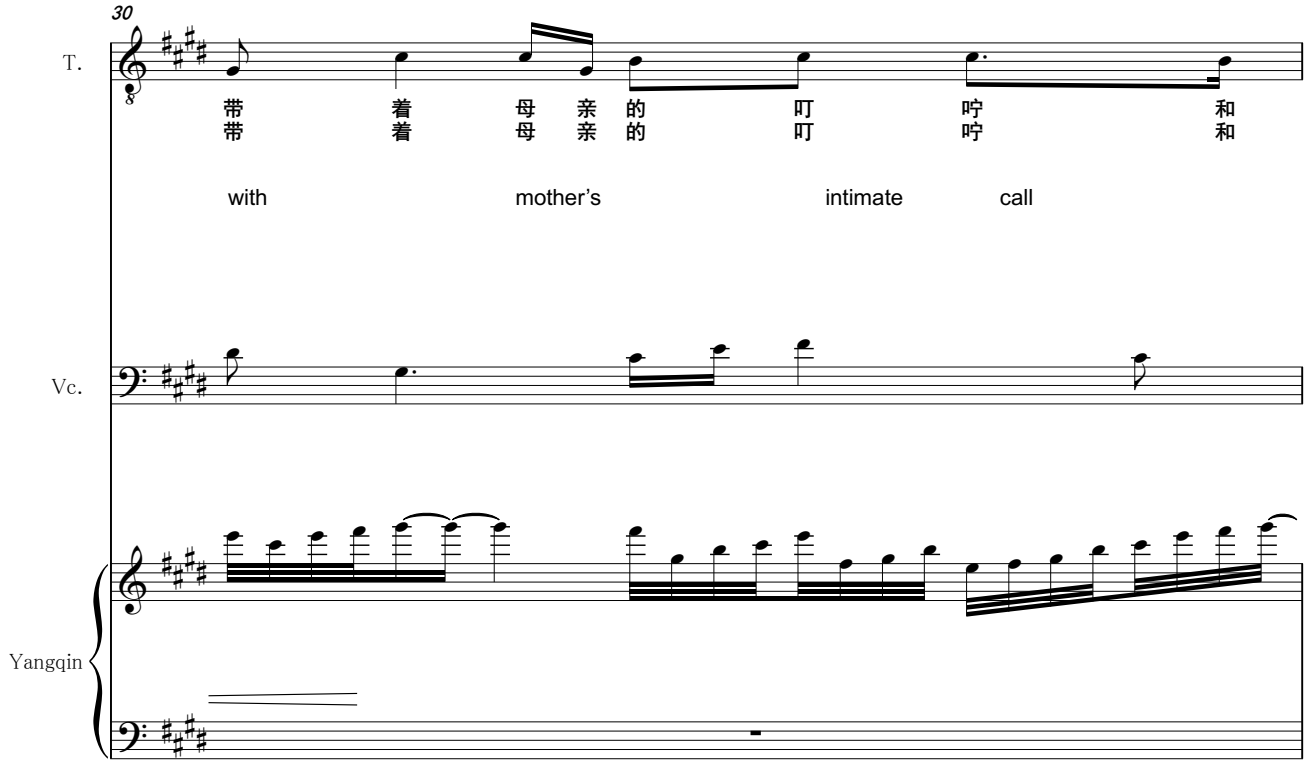

23
T.
追日的传说 我常常望着
袅袅的村落 我常常望着
quafoo chasing the sun. I keep looking at the
curl upwards villages, I often looked at the
Vc.
Yangqin


25
T.
孤 独 的 月 亮 离 家 越 久 思 乡 的
无 边 的 蔚 蓝 离 海 越 近 靠 岸 的
lonely moon. The longer I am away from home,
endless blue, The closer to the sea,
Vc.
Yangqin

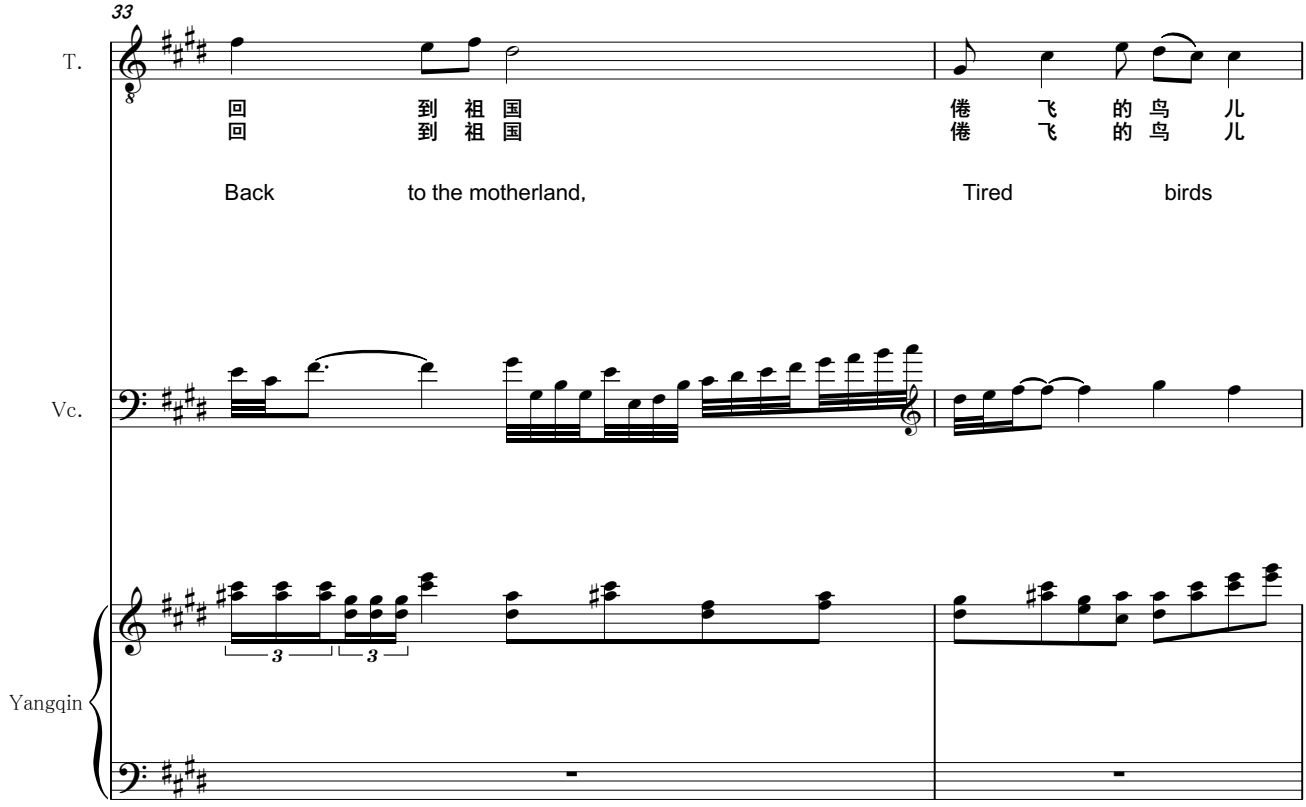

27
T.
心 越 脆 弱
心 越 急 迫
the more fragile the heart.
the more urgent the heart.
Vc.
Yangqin

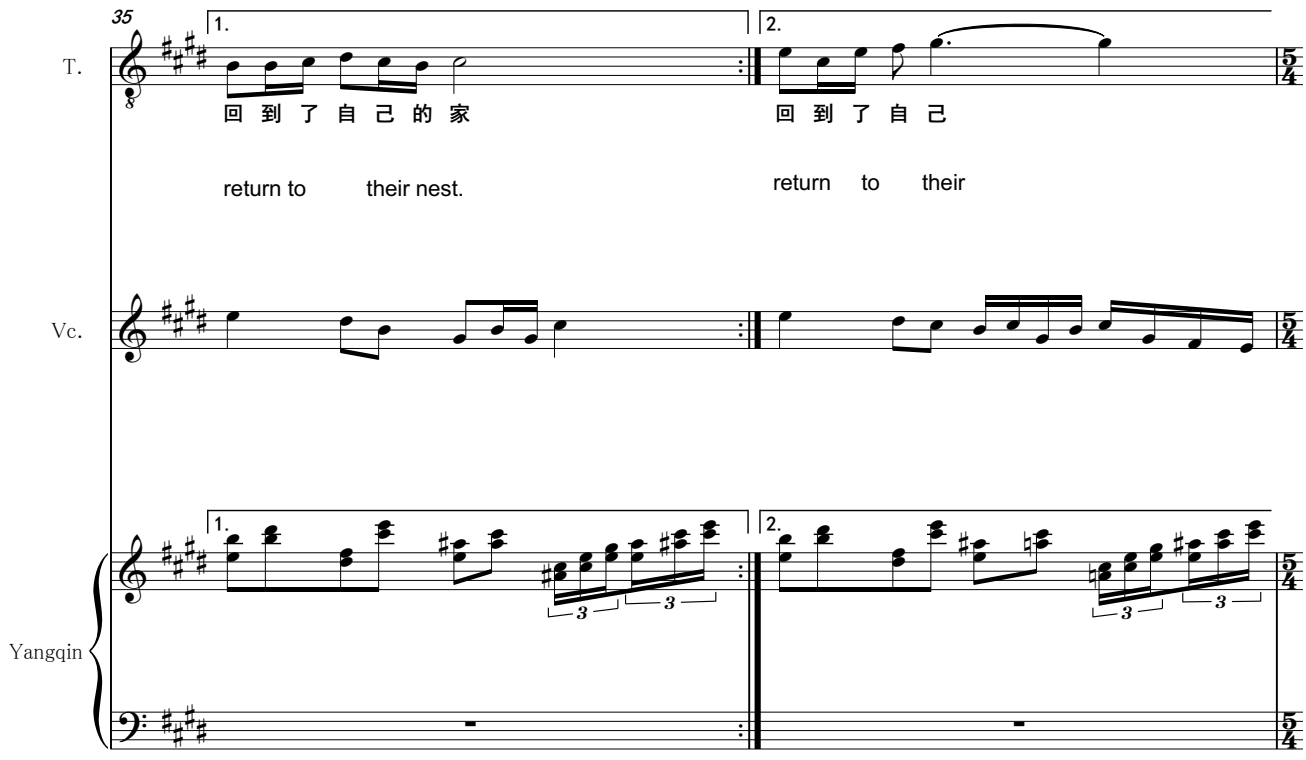

28
T.
回 到 祖 国
回 到 祖 国
Back to H the H mother land.
H
Vc.
ff
3
Yangqin

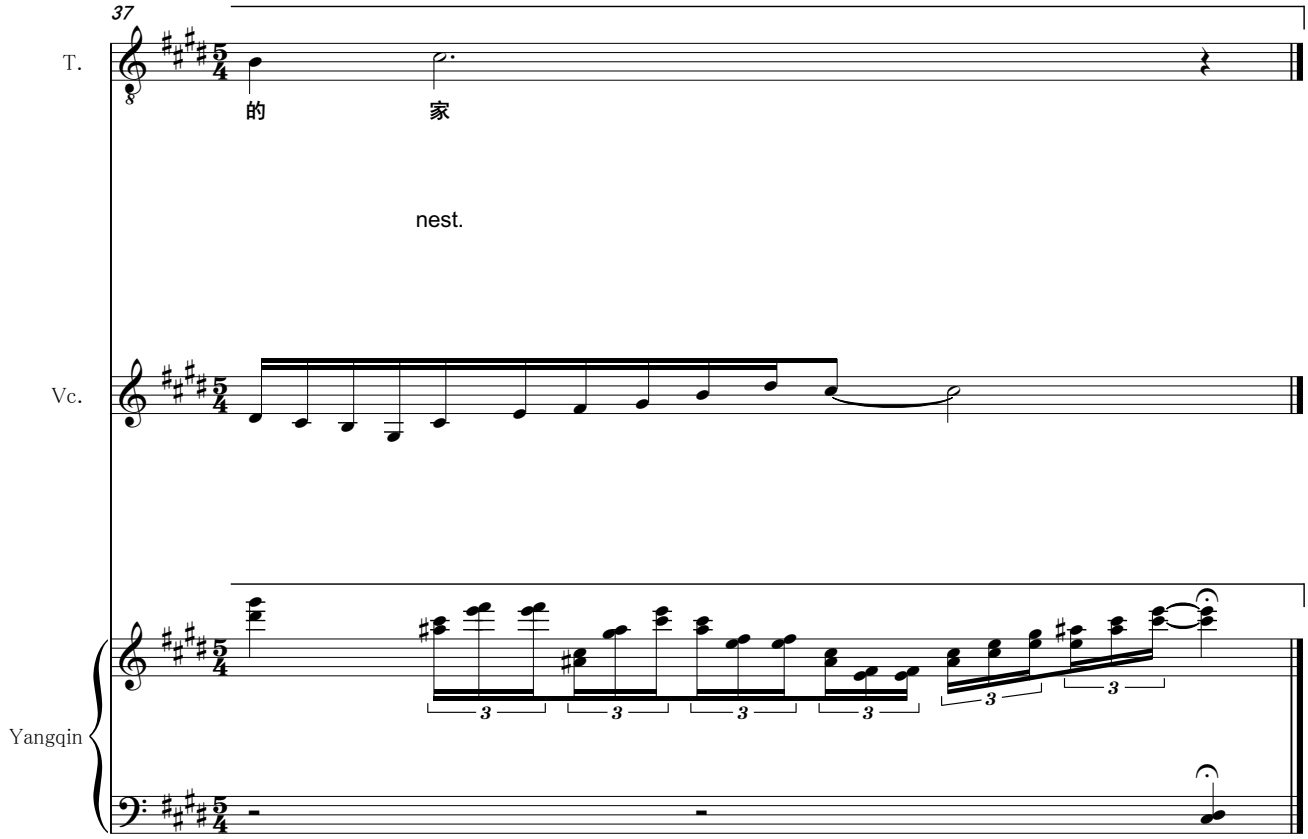

29
T.
回 到 祖 国
回 到 祖 国
Back to H the H mother land.
H
Vc.
Yangqin


30
T.
带 着 母 亲 的 叮 咛 和
带 着 母 亲 的 叮 咛 和
with mother's intimate call
Vc.
Yangqin

31
T.
万 千 嘱 托 回 到 祖 国
万 千 嘱 托 回 到 祖 国
and thousands of reminders. Back to the motherland,
Vc.
Yangqin
5


33
T.
回 到 祖 国 倦 飞 的 鸟 儿
回 到 祖 国 倦 飞 的 鸟 儿
Back to the motherland, Tired birds
Vc.
Yangqin


35
T.
1.
2.
回 到 了 自 己 的 家
回 到 了 自 己
return to their nest.
return to their
Vc.
Yangqin


37
T.
的
家
nest.
Vc.
Yangqin
3
3
3
3
3
3

Falling Maple Leaves in Autumn

duet for flute and harp

Falling Maple Leaves in Autumn

duet for flute and harp

Musical image: Autumn rains, maple trees, leaves falling slowly in the autumn frost and wind.

Structure: ternary - Introduction+ A B A+ Coda

Introduction (bars 1-11)
Flute plays the introduction with great freedom of rhythm, then is accompanied by harp. From bar 8 the lyrical melody gradually slows down.

Section A（bars 12—29)
Formed by two non-symmetrical phrases.

First phrase（bars 12—15）
Flute repeats the opening theme, harp accompanying with arpeggios.

Second phrase（bars 6—29）
After repeating three bars of the first phrase, the melody is developed. At bar 25 the two voices engage in repartee, the mood gradually rising, and slightly accelerating to prepare for the lively mood of section B.

Section B（bars 30—39) Development
The two instruments engage in a dialogue. From bar 36, sextuplet figures feature in both parts, working slowly towards the climax of the music at bar 38.

Section A'（bars 40—50） Modified recapitulation of section A

First phrase（bars 40—43）

The first phrase of section A is repeated with imitations shared between the instruments.

Second phrase（44—50 bar）

Instead of simply reproducing the second phrase of section A, instead a new phrase is developed from the original material, then gradually fades away.

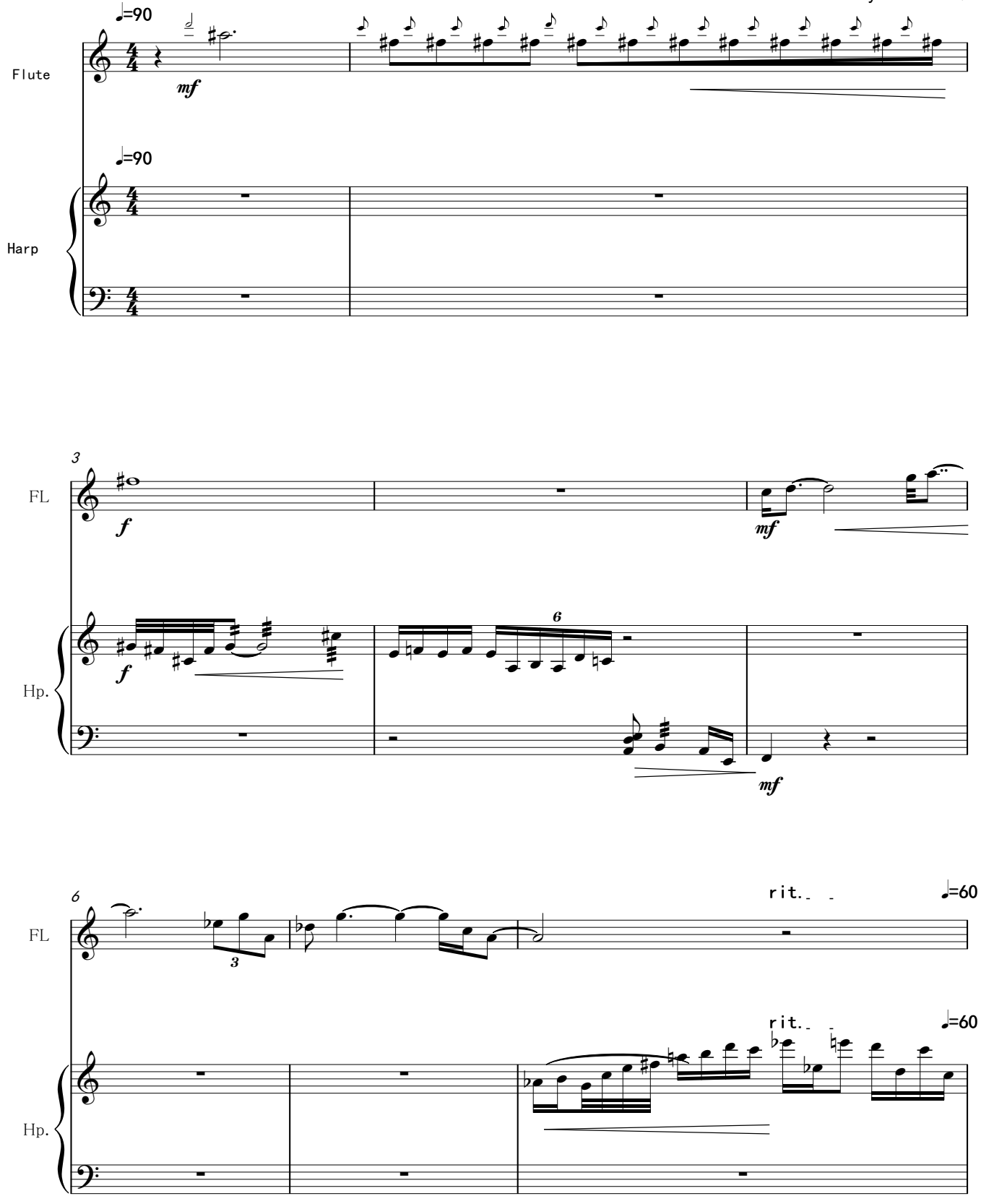
Duration: 3’33”

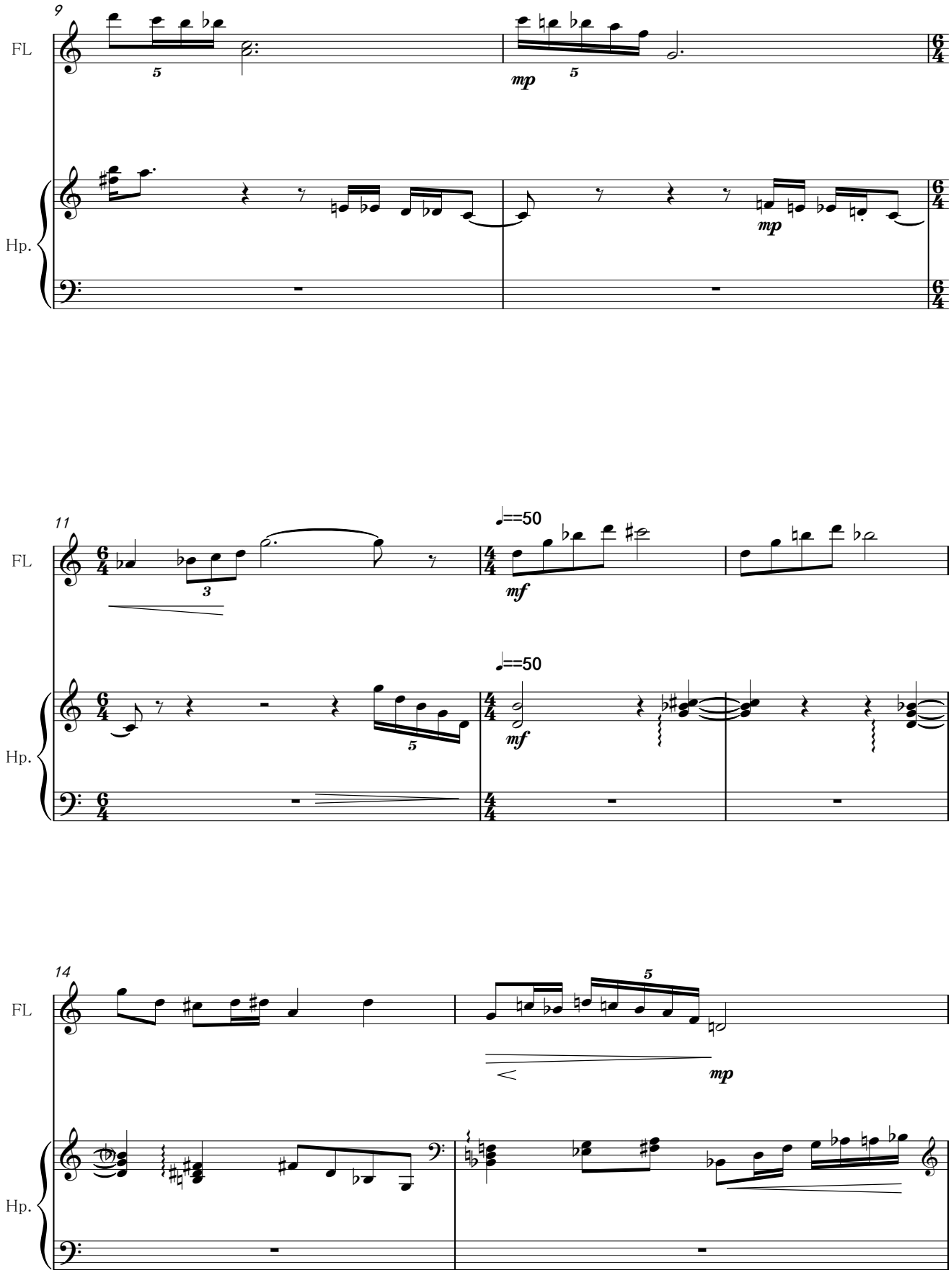
Falling maple leaves in autumn

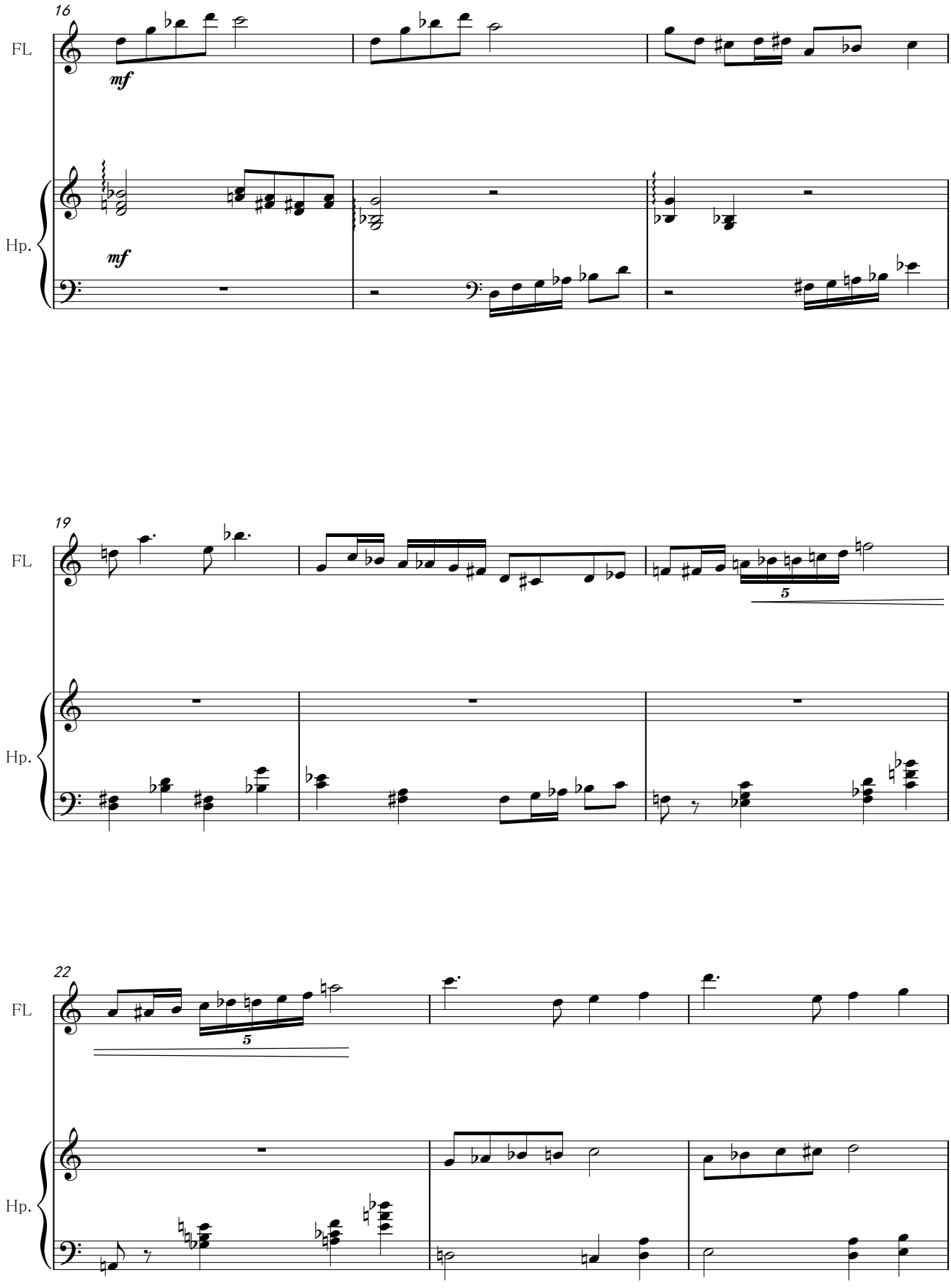
(for flute and harp)

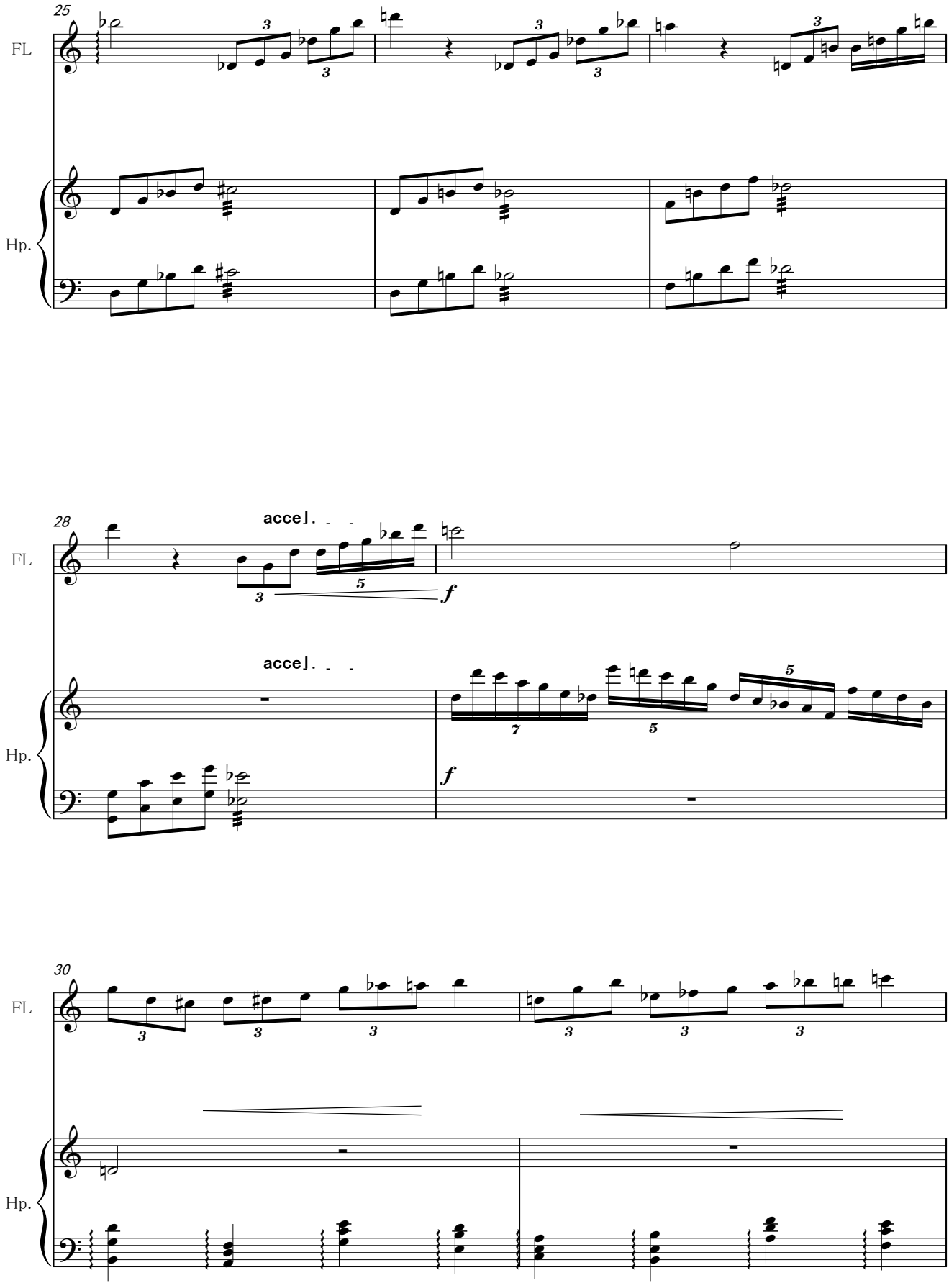
Lyrical

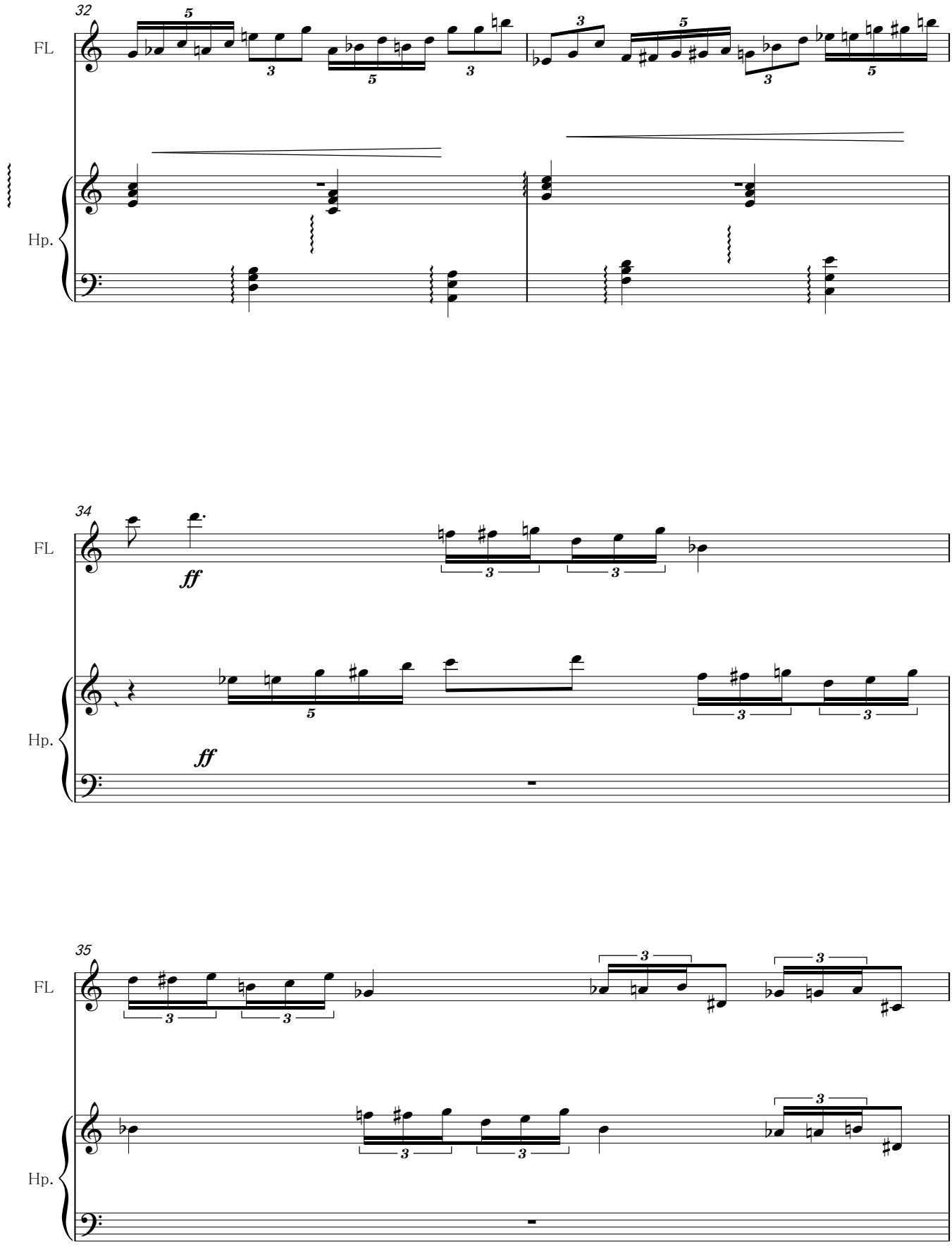
by Cao YunQi

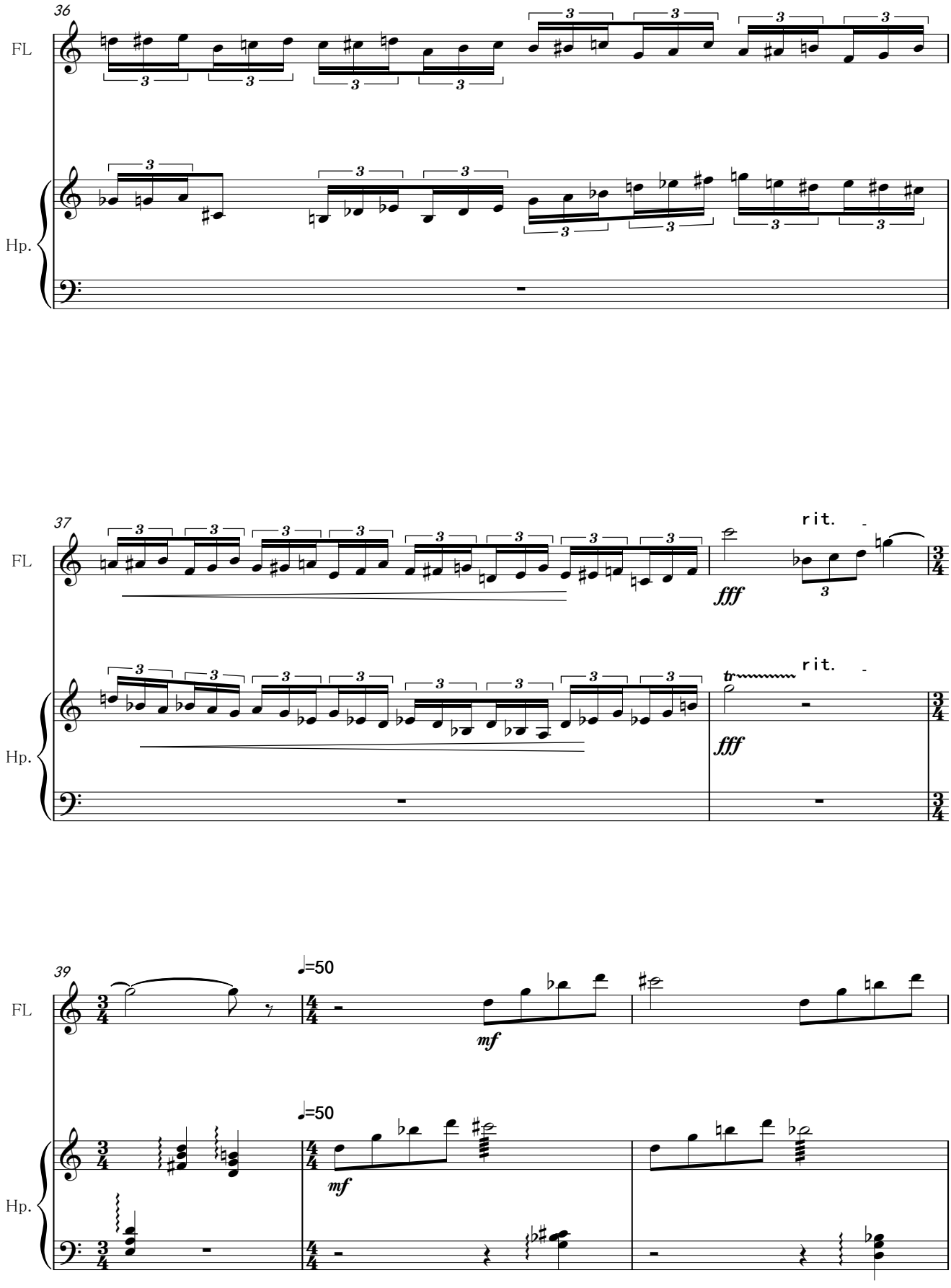


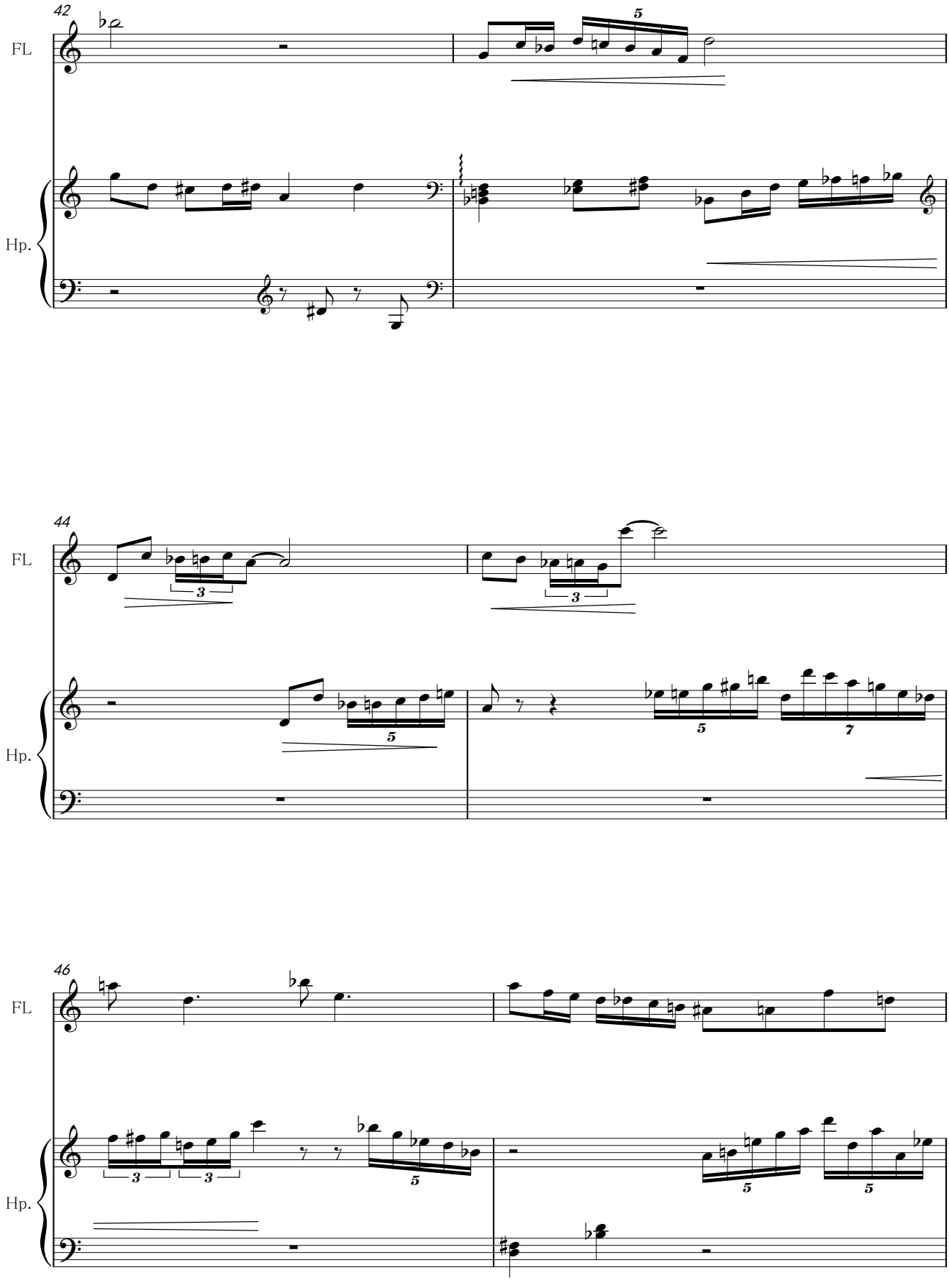

9
FL
Hp.
mp
11
♩==50
mf
14
mp

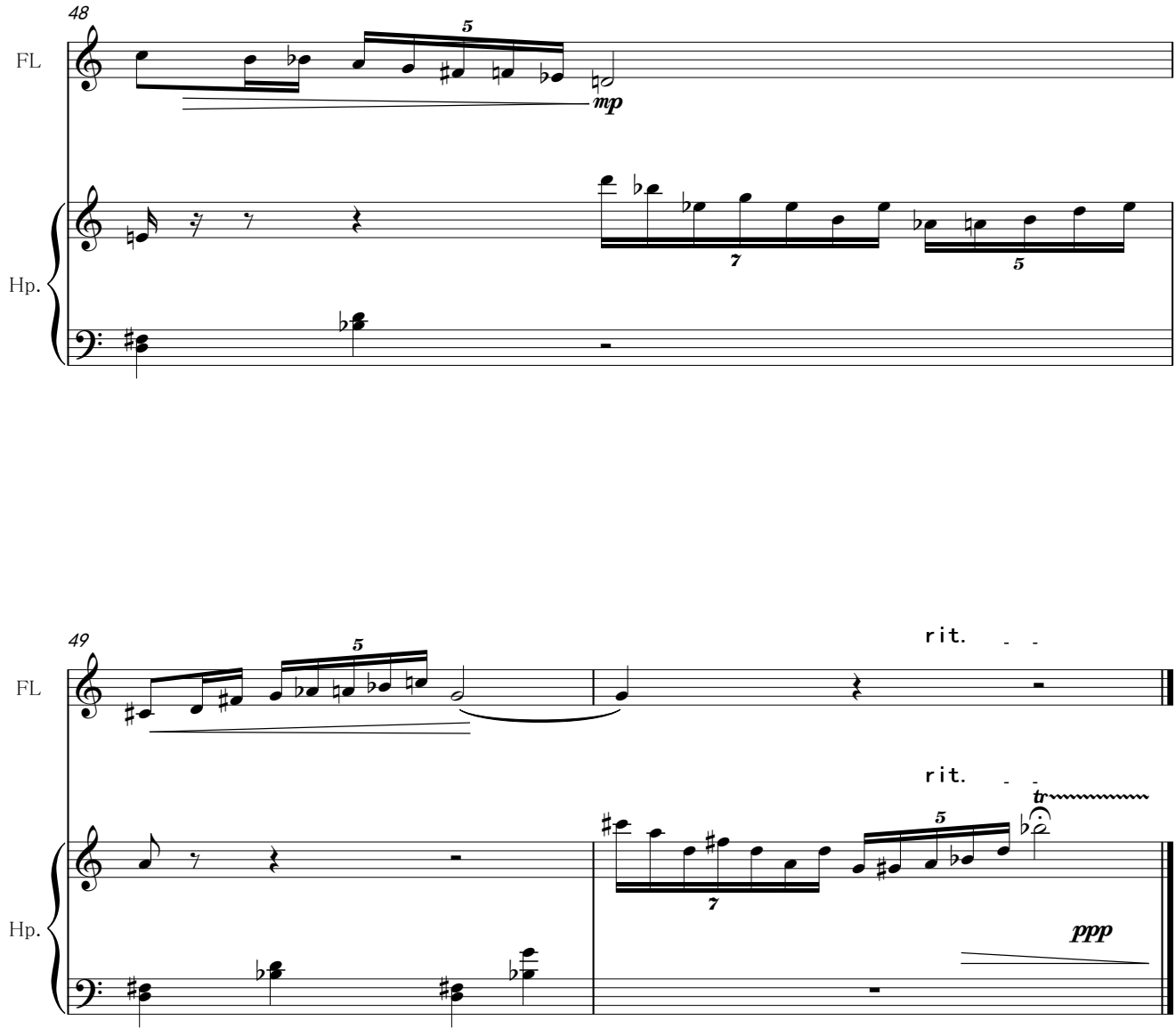

16
FL
mf
Hp.
mf
19
FL
5
Hp.
22
FL
5
Hp.


25
FL
Hp.
28
accel.
f
accel.
f
30
FL
Hp.


32
FL
Hp.
34
FL
ff
Hp.
ff
35
FL
Hp.


36
FL
Hp.
37
FL
Hp.
rit.
fff
rit.
fff
39
FL
Hp.
♩=50
mf
♩=50
mf


42
FL
Hp.
44
FL
Hp.
46
FL
Hp.


48
FL
Hp.
5
mp
7
5
49
FL
Hp.
5
rit.
rit.
tr
5
7
ppp

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[website in Chinese language providing technical information and pictures of traditional Chinese instruments]

Audio resource:
Naxos Music Library <naxosmusiconline.com>